BREATHE MY HARP!

GLEE

Composed by

Henry R. Bishop.

Ent. Sta. Hall. Composer & Director of the Music to the Theatre Royal Covent Garden. Pr. 1/6.

London Printed by Goulding, D'Almaine & Co. 20, Soho Square & to be had at 7, Westmorland Street, Dublin.

Larghetto

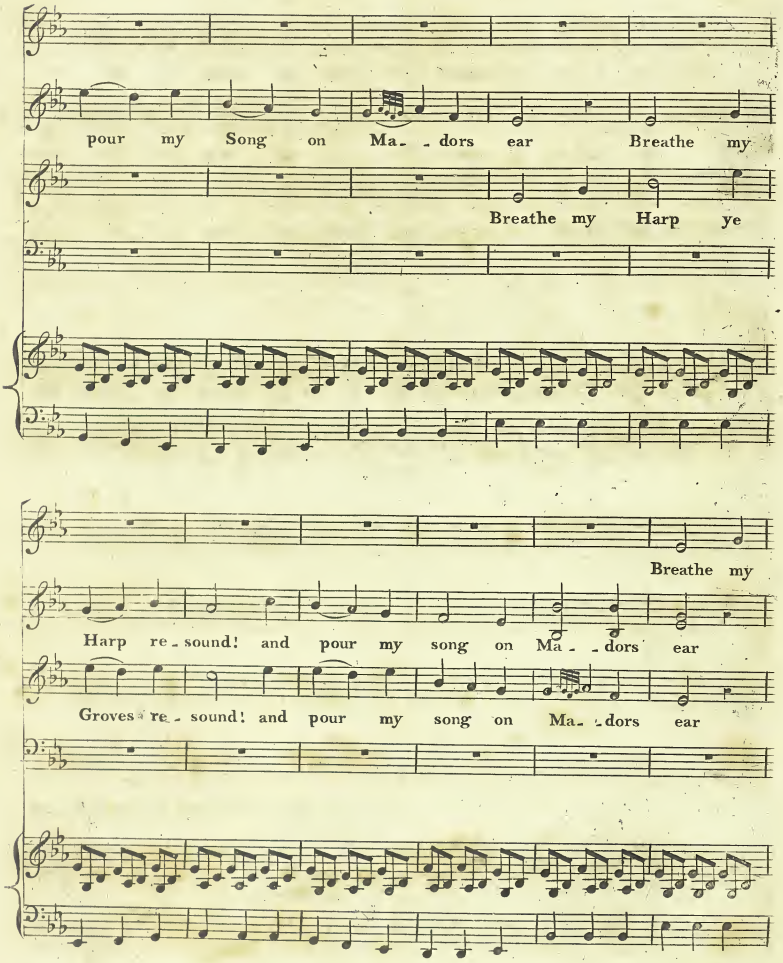
Cantabile

dolce

Harp

Breathe my Harp ye groves re - sound! and

Caractacus


pour my Song on Ma- - dors ear Breathe my
Breathe my Harp ye
Breathe my
Harp re - sound! and pour my song on Ma - - dors ear
Groves re - sound! and pour my song on Ma- - dors ear

Harp ye groves re - sound! and pour my song on Ma - - dor's

ye groves re - sound! and pour my song on Ma - - dor's

Breathe my Harp re - sound! and pour my song on Ma - - dor's

ear.

ear.

ear.

I pace the sacred oak around the

p

hark! hark! the tune - ful Bard draws

p

hark! hark! the tune - ful Bard draws

hark! hark! the tune - ful Bard draws

sacred oak a - round I pace the sacred

Harp

p

f

near the tune - ful Bard draws near.

f

near the tune - ful Bard draws near.

f

near the tune - ful Bard draws near.

f

oak the sa - cred oak a - round. Thus we

Cres:

f

tread this ho - - - - ly ground with so - - - - lemn

p

thus we tread this

p

thus we tread this

p

thus we tread this

foot - - steps soft and slow, thus - - - we

ho - - - - - ly ground, with so - - - lemn footsteps soft and slow

ho - - - - - ly ground, with so - - - lemn footsteps soft and slow

ho - - - - - ly ground, with so - - - lemn footsteps soft and slow

tread - - this ho - - - - - - ly ground, - - we

f *p*

thus we tread this ho - - - - - - - - - - - ly ground with

f *p*

thus this ho - - ly ground, with solemn footsteps soft and slow with

f *p*

thus this ho - - ly ground, with solemn footsteps soft and slow thus with

f

tread this ho - - ly ground, with solemn footsteps soft and slow thus with

ff *p* *ff*

solemn footsteps soft and slow, soft and

dim:

solemn footsteps soft and slow, soft and

dim:

solemn footsteps soft and slow, soft and

dim:

so lemn footsteps soft and slow, soft and

dim:

8ve - - loco

slow, soft and slow.

slow, soft and slow.

slow, soft and slow.

slow, soft and slow.

8ve - - loco

ad lib

Calando

OH! CALL MY BROTHER BACK TO ME,

A BALLAD,

The Poetry by

Mrs. HEMANS,

Composed & Dedicated to

Miss Fowler,

Melton Mowbray,

BY

EDWIN J. NIELSON,

Member of the Royal Academy of Music.

Pr. 3s. Sta. Hall.

Price 2/-

LONDON,
Published by W. J. Aldridge,
MUSIC & MUSICAL INSTRUMENT SELLER,
264, Regent Street.

Oh! call my Brother back to me!

The Poetry by Mrs. Hemans

The Music by Edwin A. Nielson.

ALLEGRETTO.

VOICE.

PIANO-FORTE.

p

Oh! call my brother back to me, I can_not play a_

p

_lone, The summer comes with flow'r and bee, _ Where is my bro_ther

mf

gone? The butterfly is glancing bright, A_cross the sun_beam's track; I

mf

Con esp.

care not now to chase its flight,- Oh! call my brother

sf p sf p

Rall? a tempo. Dolce.

back! Oh! call my brother back! Oh! call my brother

Colla voce. a tempo.

back to me, I can-not play a - - -lone; The summer comes with

Rall?

flow'r and bee,— Where is my brother gone? Where is my brother

Colla voce.

Oh! call my brother.

gone?

mf

a tempo

"He would not hear my voice, fair child! He may not come to thee; The

Legato

p

face that once like spring-time smil'd, On earth no more thou'lt see. A

mf

rose's brief, bright life of joy, Such un-to him was given;

mf

Oh! call my brother.

Con esp.

Go! thou must play a-lone, my boy! Thy brother is in heav'n." Thy

Cal?

a tempo.

Dolce.

brother is in heav'n." "He would not hear my voice, fair child! He

Col voce.

Legato

a tempo.

may not come to thee; The face that once like spring-time smil'd, On

earth no more thou'lt see. On earth no more thou'lt

Cal?

Col voce.

Oh! call my brother.

see . Cres.....cen.....do *f*

mf a tempo

"And has he left the birds and flow'rs, And must I call in vain? And

p

through the long, long sum_mer hours Will he not come a_gain? And

by the brook, and in the glade, Are all our wand'_rings o'er? Oh!

Oh! call my brother

while my bro - - ther with me play'd

Rall?

Would I had lov'd him more!" Would I had lov'd him

Colla voce.

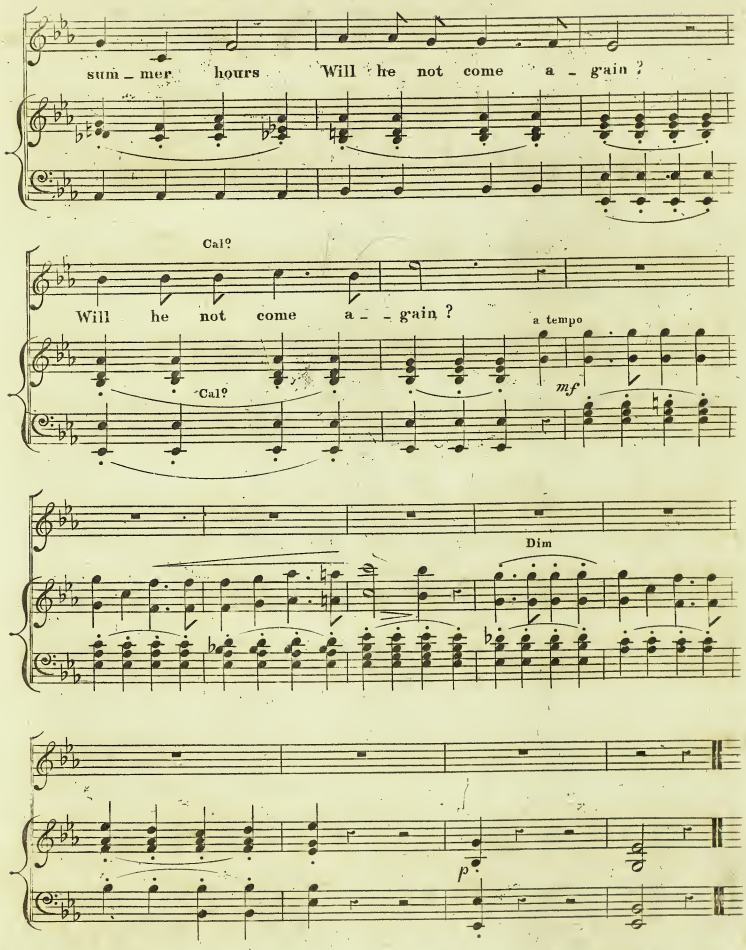
a tempo.

more!" "And has he left the birds and flow'rs, And

a tempo.

must I call in vain? And through the long, long

Oh! call my brother.



Aldridge, 264 Regent St

Come' è bello quale in canto.

A R I A,

Sung by

Madame G. Grisi,

In the Opera of

L U C R E C I A B O R G I A,

Composed by

D O N I Z E T T I.

Ent. Sta. Hall. Price 1/6

London, Published by MORI & LAVENU, 28, New Bond St. Music Sellers to Her Majesty the Queen, & H.R.H. the Duchess of Kent.

LARGHETTO CANTABILE.

PIANO FORTE.

8va

Com' è bel - lo quale in can - to in quel vol - to o - nes - to e al -

8va

- te - ro No giam - mai leg - gia - dro tan - to non sel

accel

pin - se il mio pen - sie - ro L'al - ma ma di gio - ja e

pie - - - - na or che al - fin lo puo mi - - rar - - - mi ri -

- sparmia oh ciel la pe - - na ch'ei mi deb - ba un di sprez -

- zar ah ris - parmia oh ciel la pena ah ris - parmia oh ciel la pena ch'ei mi debbi un di sprez -

zar ah risparmia oh ciel la pena ch'ei mi debba un di sprezzar Se il de

ff

_stessi No non o_so ne sco_prir_re il mio se un

_biante pure il ci_glio la_gri_mo_so tergei debbo un solo i_

p

ff

Men - tre ge - me il cor som - mes - so men - tre

piange a te d'ap - so - - - gna o dol - - ce og -

piange mentre piange a te d'appresso dor - mi e so - - gna o dol - - ce og -

get - - - to sol di gio - - ja e di di - - let - - to

- get - to sol di gio - - ja e di di - - let - to ed un

an - giol tu - - te - - la - - - - re non ti de - - sti che al pia -

an - giol tu - - te - - la - - - - re non ti de - sti che al pia - -

-cer. Tris-te not-ti e veglie a-mare deb-bo so-la sos-te-ner

gio-je so-gna ed un an-giol non ti des-ti che al pia-cer gio-je

gio-je so-gna ed un angiol non ti des-ti che al pia-cer gio-je

so-gna ed un angiol non ti des-ti che al pia-cer

sogna ed un angiol non ti desti che al pia-cer non ti des-ti che al piacer al pia-

-cer non ti desti che al piacer..... pia-cer.

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August 8. 1836
Peales Theatre
6-

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HANDEL'S SONGS
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BY
William Sarnaby,
MUS. DOC. CANTAB.

Ent. Stationers Hall.

Price 1/-

No. 1 Angels ever bright & fair.	1/	No. 22 How beautiful are the feet,	1/
2 As when the dove.	1/6	23 How willing my paternal love.	1/
3 Behold & see.	1/	24 If guiltless blood be your intent.	1/6
4 But then didst not leave.	1/	25 I know that my Redeemer liveth	1/6
5 Come, ever smiling Liberty Duet	1/	26 Let me wander not unseen.	1/6
6 Every valley.	2/	27 Let the bright seraphim.	1/6
7 Farewell, ye limpid springs & floods	1/6	28 Lord remember David.	1/
8 From mighty kings.	1/6	29 O! had I Jubal's lyre.	1/6
9 He shall feed his flock.	1/6	30 O thou that tellest!	2/
10 He was despised.	1/	31 Pious orgies.	1/
11 Holy, Holy.	1/	32 Return, O God of hosts.	1/
		33 Rejoice greatly.	2/
		34 Sin not, O king.	1/
		35 Softly sweet in Lydian measures.	1/
		36 Sweet bird.	1/
		37 Tears such as angels weep, Duet	1/
		38 What the angels in heaven do sing	1/
		39 When sweeter than the rose blows in the vale Duet	1/6
		40 What though I trace.	1/6
		41 Where'er you walk.	1/

VOLUME THE FIRST.

London. Published by J. T. Purday, 15. High Holborn

Sold at MILSOM'S Music Warehouse
PIANO FORTES No. 7 Argyle Street, Bath. FOR SALE OR HIRE.

BUT THOU DIDST NOT LEAVE.

Arranged by Dr. Carnaby.

RECIT

ACCOMPANIED.

He was cut off out of the land of the living

for the transgressions of thy peo-ple was he stricken.

ANDANTE

LARGHETTO

But thou didst not leave his Soul in hell, But

thou didst not leave his Soul in hell, Nor didst thou suffer, Nor

didst thou suf_fer thy ho_ly One to see corruption.

f

But thou didst not leave his Soul in hell, Thou

p

didst not leave, Thou didst not leave his Soul in hell, Nor

mf *p*

didst thou suf_fer thy ho----ly One to see corruption Nor

f *p*

didst thou suffer, Nor didst thou suffer thy ho_ly One to see corruption Nor

mf *p*

didst thou suffer, Nor didst thou suffer thy ho_ly One thy ho_ly One to see corruption.

f

se lo_cer_ca_te più sal_do amo_re più pu_ra fe_

se lo_cer_ca_te più sal_do amo_re più pu_ra fe_

ca_re pu_pil_le tra mille e mil_le più fi_do co_re del

ca_re pu_pil_le tra mille e mil_le più fi_do co_re del

mio del mio non v'è nò nò nò

mio del mio non v'è nò non tro_va_te se lo cer_ca_te più saldo a_mo_re più pu_ra

p *f* *f*

Care pupille

CARE PUPILLE

DUET,

Composed by

F. BLANGINI.

Pr. 16

LONDON.

Printed by Goulding & D'Almaine, 20, Soho Square & to be had of all Music Sellers in the United Kingdom.

ANDANTINO CON MOTO

Soprano.

Ca__re pu_pil__le tra mil_le e mil__le più fi_do

Tenore.

Ca__re pu pil__le tra mil_le e mil__le più fi_do

PIANO FORTE.

co__re del mi_o del mi_o non v'è nò non tro_va__te

co__re del mi_o del mi_o non v'è nò non tro_va__te

nò nò non tro_va_ te se lo cer_ca_ te più saldo amo_re più pu_ra fe

fe nò nò nò nò nò non tro_

p f f p

nò nò nò nò più saldo a_

va_ te so lo cer_ca_ te più saldo a_mo_re più pu_ra fe più saldo a_

mo_re più pu_ra fe più sal_do a_mo_re più pu_ra fe

mo_re più pu_ra fe più sal_do a_mo_re più pu_ra fe

Care pupille

a piacere

più sal_do a__mo_re più pu__ra fe_____ ca___re pu_

più sal_do a__mo_re più pu__ra fe_____ ca___re pu_

p

pil__le tra mil_le e mil__le piu fi__do co__re del

pil__le tra mil_le e mil__le piu fi__do co__re del

mi_o del mi_o non v'è no non tro_va__te se lo cer__ca__te più saldo a_

mi_o del mi_o non v'è no non tro va__te se lo cer__ca__te più saldo a_

p

Care pupille

mo_re più pu_ra fe nò non tro_va_te se lo cer_

mo_re più pu_ra fe nò non tro_va_te se lo cer_

ca_te più sal_do a_mo_re più pu_ra fe più saldo a_

ca_te più sal_do a_mo_re più pu_ra fe più saldo a_

Fin Lento

mo_re più pu_ra fe più saldo a_mo_re più pu_ra fe.

mo_re più pu_ra fe più saldo a_mo_re più pu_ra fe.

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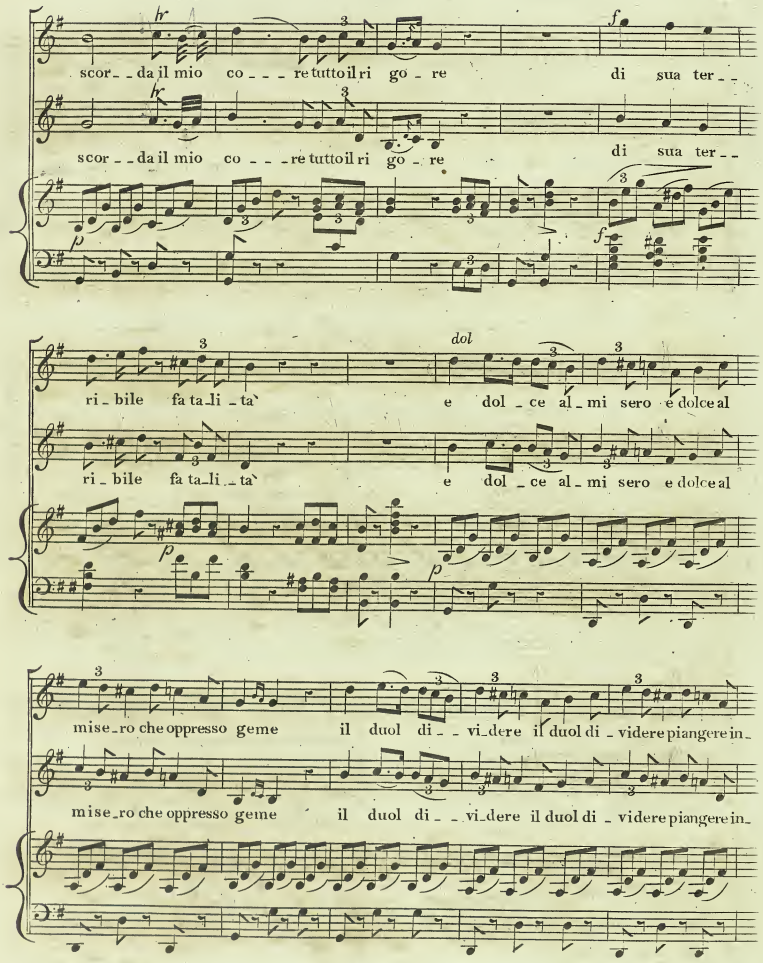
Care pupille


scor_da il mio co_re tutto il ri go_re di sua ter_
scor_da il mio co_re tutto il ri go_re di sua ter_
ri_bile fa ta_li_ta` e dol_ce al_mi sero e dolce al
ri_bile fa ta_li_ta` e dol_ce al_mi sero e dolce al
mise_ro che oppresso geme il duol di_vi_dere il duol di_videre piangere in_
mise_ro che oppresso geme il duol di_vi_dere il duol di_videre piangere in_

GIORNO D'ORRORE E DI CONTENTO!

DUETTO, Sung by

MAD.E PASTA & MAD.E VESTRIS,

In the Opera of

SEMIRAMIDE,

Composed by

G. ROSSINI.

Pr. 2/-

London Printed by Goulding, D'Almaine & Co. 20, Soho Square & to be had of all Music-Sellers.

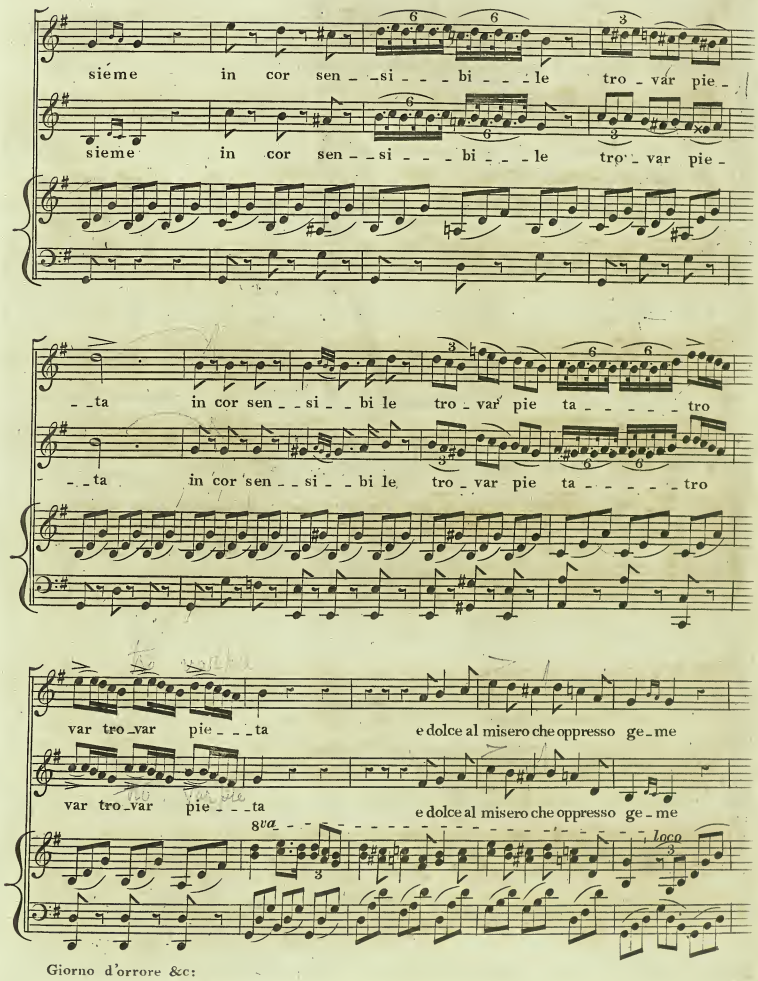
Andante Sostenuto

Gior - - - - no d'or - ro - - - re e di con - ten - - to

Gior - - - - no d'or - ro - - - re e di con - ten - - to

nel le tue braccia in tal mo - men - - to

nel le tue braccia in tal mo - men - - to



Giorno d'orrore &c:

il duol di vi dere pian gere in sie _ me in cor sen _ _

il duol di vi dere pian gere in sie _ me in cor sen _ _

f *p*

si _ _ _ _ bi _ _ _ _ le tro _ _ var pie _ _ ta in cor sen _ _

si _ _ _ _ bi _ _ _ _ le tro _ _ var pie _ _ ta in cor sen _ _

si _ _ bi le tro var pie _ ta _ _ _ _ _ tro var tro var pie _

si _ _ bi le tro var pie _ ta _ _ _ _ _ tro var tro var pie _

Giorno d'orrore &c:

ta tro - var tro - - var pie - - ta tro var tro

ta tro - var tro - - var pie - - ta tro var tro

var - - - - - - pie - - ta pie - - - ta tro

var - - - - - - pie - - ta pie - - - ta tro

ad lib

- - - - - - - - - - var pie - - ta.

- - - - - - - - - var pie - - ta.

Giorno d'orrore &c:

il tuo bel co_re

il tuo sa_ro ti giu_ra

E la tua fede.

mo_re sempre tu'a_vra_i

e m'a_me_ra_i Oh ca_ri pal_piti

cos_tante o_gnor Oh ca_ri pal_piti

Dunque il mio bene.

DUNQUE IL MIO BENE,

DUETTO, sung by

MAD.E RONZI DE BEGNIS & MAD.E PASTA,

In the Opera of

ROMEO E GIULIETTA,

Composed by

ZINGARELLI.

Pr. 2/-

London, Printed by Goulding & D'Almaine, 20, Soho Square.

GIULIETTA

ROMEO

PIANO FORTE

Andantino

Dunque il mio be_ _ne

tu mia sa_ra_ _i

Si ca_ _ _ra speme

so - a viac - - centi dolci mo - - men - - - ti fe - li ce ar -

so - a viac - - centi dolci mo - - men - - - ti fe - li ce ar -

dor Oh cari palpiti so - a - viac - - centi dolci mo -

dor Oh cari palpiti so - a - viac - - centi dolci mo -

men - ti fe - li - ci ar - dor il tuo bel core

men - ti fe - li - ci ar - dor ti giura a -

Dunque il mio bene.

e la tua fe_de

more sempre tu a_vra_i

e m'a_me_ra_i Oh ca_ri pal_piti

cos_tan_te o_gnor Oh ca_ri pal_piti

so_a_viac_cen_ti dolci mo_men_ti fe li_ce ar_

so_a_viac_cen_ti dolci mo_men_ti fe li_ce ar_

Dunque il mio bene.

dor Oh ca - ri pal - - piti so - a - vi ac - - cen - - - ti

dor Oh ca - ri pal - - piti so - a - vi ac - - cen - - - ti

dolci mo menti fe - - - - - li - ce fe - - li - - ce ar - - dor fe -

dolci mo menti fe - - - - - li - ce fe - - li - - ce ar - - dor fe -

p

- li - ce ar - dor fe - li - ce ardor.

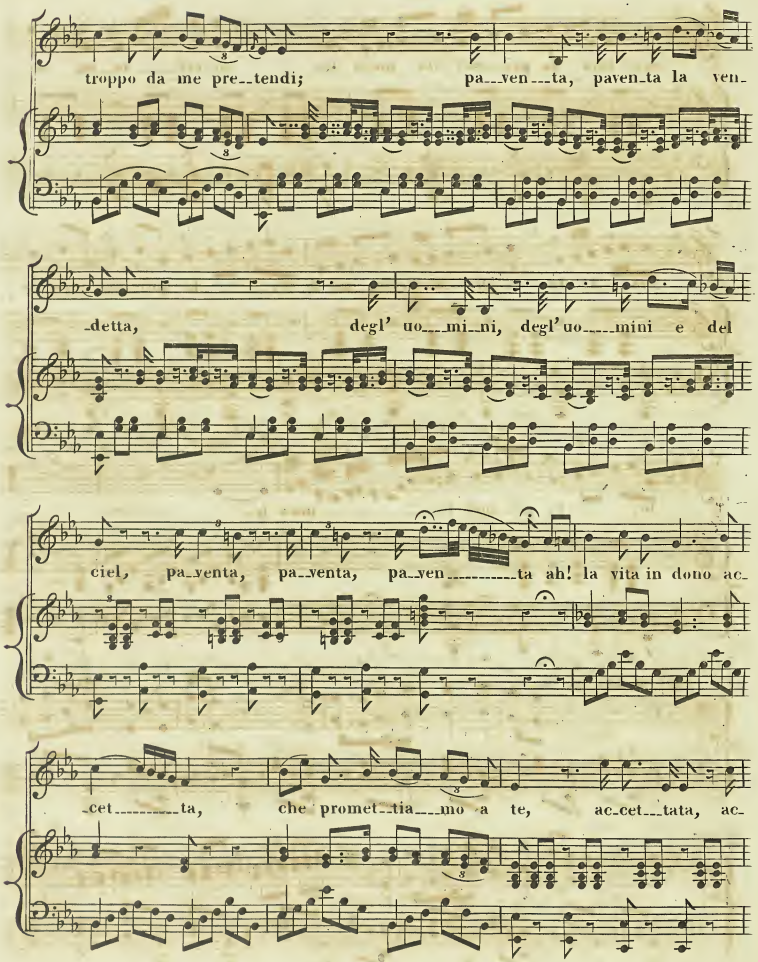
- li - ce ar - dor fe - li - ce ardor.

p

p

Dunque il mio bene.

li ce ar


troppo da me pre__tendi; pa__ven__ta, paven_ta la ven_
_detta, degl' uo__mi_ni, degl' uo____mini e del
ciel, pa_venta, pa_venta, pa_ven_____ta ah! la vita in dono ac_
_cet_____ta, che promet__tia__mo a te, ac_cet__tata, ac_

"Deh! non ferir, deh sentimi!" AND "Alla Gioja ed al Piacer."

ARIA, IN THE OPERA OF

BIANCA E FERNANDO,

Introduced and Sung by

Madame Pasta, in Il Pirata,

and by

SIGNORA CRISI, IN AGNESE,

Also Sung by MADE. MALIBRAN.

Ind. MADE. DE MERIC.

Composed by

V. BELLINI.

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LARGHETTO ESPRESSIVO.

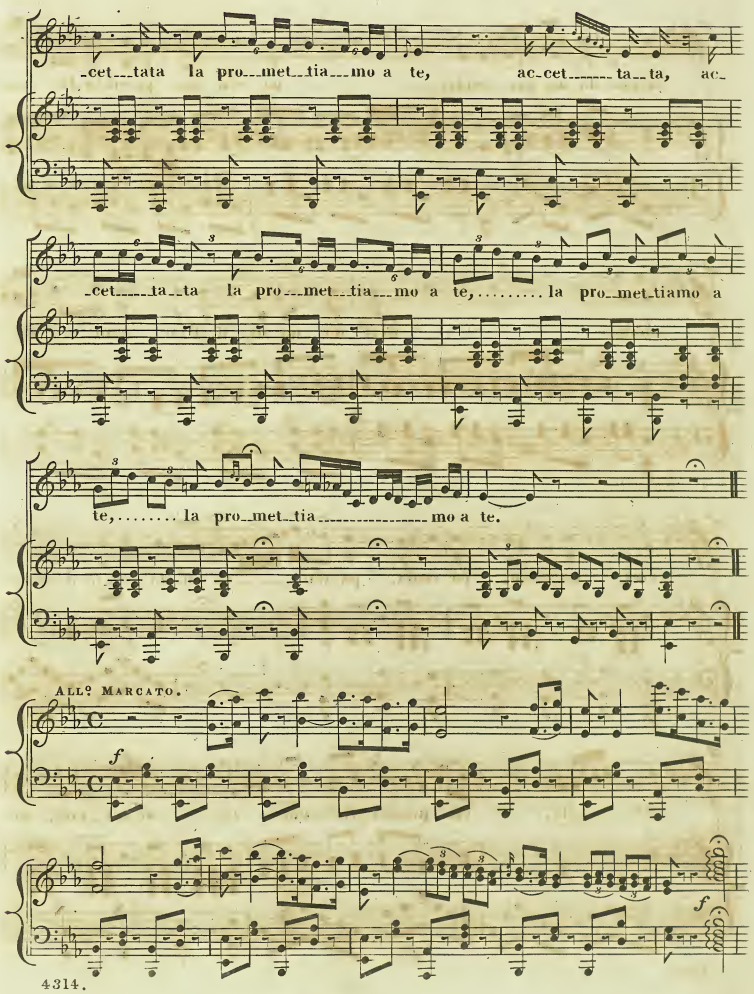
PIANO FORTE.

"Dio di bonta, deh! sen_____ti_mi,"

Deh! non fe_rir, deh! sen_____ti_mi! un solo i_stan_te at_

_ten_____di, ah bar_____ba___ro! ah bar___ba_____ro!

* The first line of this Song is sometimes altered to "Dio di bonta."


cet tata la pro met tia mo a te, ac cet ta ta, ac
cet ta ta la pro met tia mo a te, la pro met tiamo a
te, la pro met tia mo a te.
ALLº MARCATO.
f
f

Al__la gioja ed al pia__cer, non re__siste il co__re in

p

sen, all' i__de__a di tanto ben va..... smar__ri__to il mio pen.

ff *pp*

mezza voce.

_sier; se del pianto e de' so__spir tal merce__de il Ciel mi

da, fin so__a__ve a me si fa, la..... me__mo_ria..... del sof_

ff *pp*

PIÙ MOSSO.

-frir, la..... me-----mo----ria..... del sof---frir.

ff *pp* *f*

Al--la gio--ja ed al pia--cer, non re-

TEMPO 1mo

slentando. *p*

-siste il co---re in sen, all' i---de---a di tanto ben va.....smar-

ff

mezza voce.

-ri---to il mio pensier; se del pianto e de' so---spir..... tal mer-

pp

con forza.

-ce--de il Ciel mi da, fin so---a----ve a me si fa, la..... me--

ff

-mo---ria..... del sof--frir, la..... me------mo----ria del sof-

-frir: se del pianto e dei so---spi------ri tal merce--de il Ciel mi

pp

da..... si fin so__a__ve a me si fa, la..... me__mo__ria del sof__

_frir: se dal pianto e dei so__spi_____ri tal mer__cede il Ciel mi

da,.....si fin so__a__ve a me si fa, la..... me__mo__ria del sof__

_frir, fin so__a__ve a me si fa, la..... me__mo__ria del sof__

PIÙ MOSSO.

frir, so a ve a me si fa, a me si

fa, a me si fa, a me si fa, a me, a me si

f

fa.

GERMAN BALLAD,

"Erinnerung an die Kindheit,"

or

REMEMBRANCE OF CHILDHOOD,

The Words by Mathison,

and Sung by

MADAME STOCKHAUSEN,

with distinguished approbation

at the

Nobility's Soirées Musicales,

also at the

LONDON AND PROVINCIAL CONCERTS,

With an Accompaniment for the

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By

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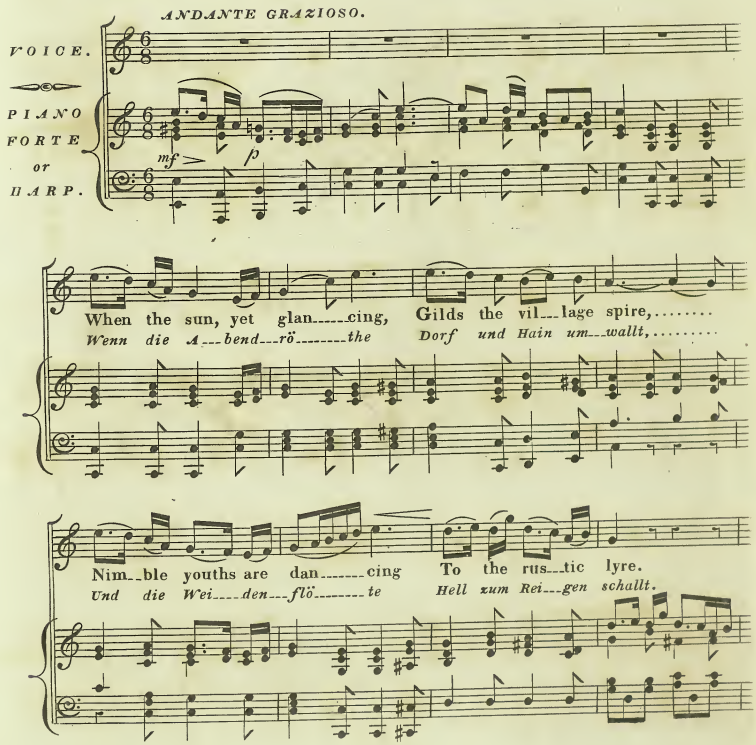
Ab. Mauz

NEW GERMAN BALLAD,

THE ENGLISH VERSION BY J. A. STUMPFF, ESQ^RE

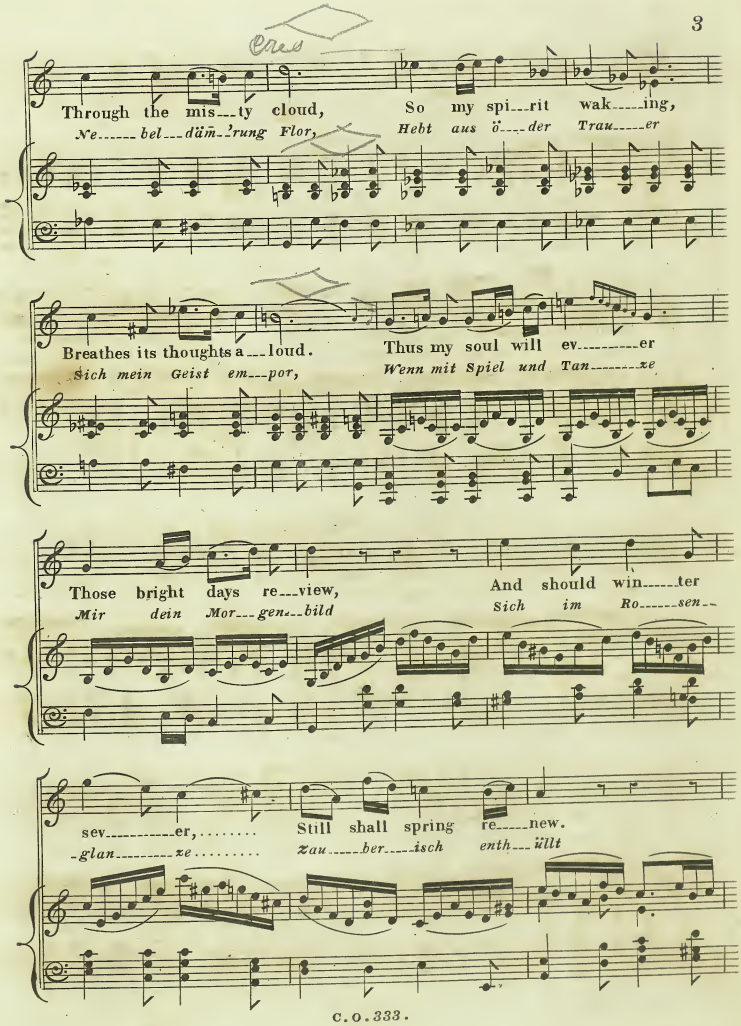


Giv___ing and par___tak_____ing, Full of joy___ous play,
Dei___ne Lenz___ge___füh_____le Wühn ich dann er___neut,

Like sweet flowers a_____wak_____ing In the month of
Du, der Kna_____ben___spie_____le Süs____se Blu_____men-

May. Like sweet flowers a_____wak_____ing
-zeit! Du, der Kna_____ben___spie_____le

In the month of May. Like the moonlight break___ing
Sü_____sse Blu___men___zeit! Wie der Mond aus grau____er


Through the mis___ty cloud,
Ne_____bel___däm_'rung Flor,
So my spi___rit wak_____ing,
Hebt aus ö____der Trau_____er
Breathes its thoughts a___loud.
Sich mein Geist em___por,
Thus my soul will ev_____er
Wenn mit Spiel und Tan_____ze
Those bright days re___view,
Mir dein Mor___gen___bild
And should win_____ter
Sich im Ro_____sen__
sev_____er,.....
_glan_____ze.....
Still shall spring re_____new.
zau_____ber_____isch enth___üllt

When the sun, yet glan---cing, Gilds the vil---lage
Wenn die A---bend---rö---the Dorf und Hain um-

spire,..... Nim--ble youths are dan-------cing To the rus---tic
wallt,..... Und die Wei---den---flö---te Hell zum Rei---gen

p

lyre. Giv---ing and par---tak---ing, Full of joy---ous
schallt; Dei---ne Lenz--ge---füh---le Wähn ich dann er--

play, Like sweet flowers a------wak---------ing
-neut, Du, der Kna------ben---spie---------le

In the month of May. Like sweet flowers a---
Sü-----sse Blu-------men---zeit Du, der Kna-----ben---

-wak----------ing..... In the month of May, In
-spie----------le..... Sü------sse Blu---------men---zeit Sü----------

p rallen------

the month of May. In the month of
sse Blu-------men---zeit. Sü----------sse Blu-------men--

---tan----------do *pp* sempre.

May.
-zeit!

AULD ROBIN GRAY,

A Celebrated Scotch Song

as Sung by

Miss Stephens,

At the

ANCIENT & NOBILITY'S CONCERTS.

Arranged by H. R. Bishop.

With an Accompaniment for the

Piano Forte.

Ent. Sta. Hall. Price 1/-

LONDON, D'ALMAINE & Co SOHO SQUARE.

VOCE.

When the sheep are in the fauld and a' the key at hame

Accompt.

p

And all the weary warld asleep is gane The waes o' my

heart fall in showers fra my Ee while my gude Man sleep sound by me

LENTO.

p

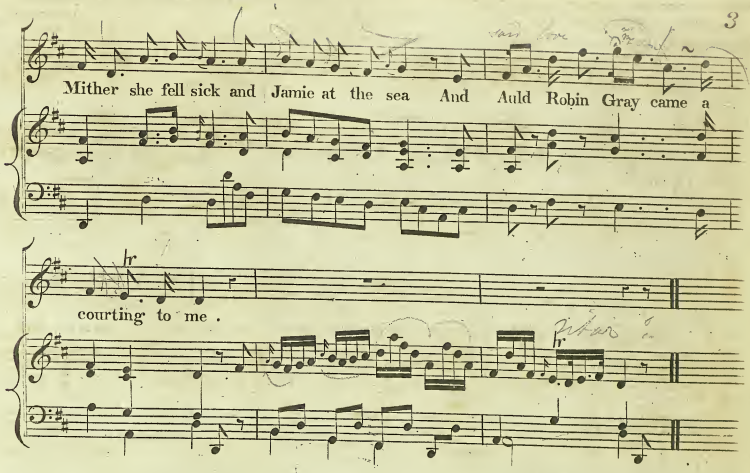
Young Jamie lov'd me weel and ask'd me for his Bride But sa=ving a Crown he had

nathing else beside To make the Crown a Pound my Jamie went to sea And the

Crown and the Pound were baith for me He had nae been gone a

Dol.

year and a day When my Faither brake his Arm and our Cow was stole a=way My



2

My Faither coud nae wark, and my Mither coud nae spin,
I toiled day and night, but their bread I coud nae win;
Auld Robin fed'em baith, and wi tears in his eye,
Said Jeany for their sake, O pray marry me:
My heart it said nae for I look'd for Jamie back,
But the wind it blew hard, and his ship was a wrack,
His ship was a wrack, why did nae Jeany die,
And why was I spared to cry wae is me.

3

My Faither urg'd me sair, but my Mither did nae speak,
But she look'd in my Face, till my heart was like to break;
Sa they gied him my hand, tho my heart was in the Sea,
And Auld Robin Gray was gude Mon to me:
I had nae been a Wife, but weeks only four,
When sittin sa mournfully, out my ain door;
I saw my Jamie's wraith For I coud nae think it he,
'Till he said, Love I am comed hame to marry thee.

4

Sair, sair did we greet, and mickle did we say,
We took but ane Kiss, and we tore oursels away;
I wish I were dead, but I'm nae like to die,
O why was I born to say waes me.
I gang like Ghaist, and I canna like to spin,
I dare nae think o' Jamie, for that would be a Sin;
But I'll do my best a gude wife to be,
For Auld Robin Gray is very kind to me.

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VOCAL AND INSTRUMENTAL ARRANGEMENTS OF POPULAR OPERAS, PUBLISHED BY D'ALMAINE AND CO. 20, SOHO SQUARE.

THE BRONZE HORSE.

COMPOSED BY AUBER.

Performed at the Theatres Royal Drury Lane and Covent Garden.

VOCAL.

Oh, lady, since my words are weak	Sung by Mr Templeton.
As you through life's journey wander	—— Mr. Templeton.
Beauty is the charm	—— Mr. Phillips
Gentle Pilgrim, pray beware	—— Miss Shirreff.
When one is single	—— Miss Shirreff.
Dear is my child	—— Mr. Seguin
The spring time of the year	—— Miss F. Healy.
In youth's endearing age	—— Miss Forde.
'Tis a pleasant consolation	—— Miss H. Cawse.
'Tis by his looks (Trio)	
Mother, I am not to blame	—— Miss Turpin.
Maiden, I will ne'er deceive thee	—— Mr. Collins.
Down in yon glen	—— Miss Turpin.
I've gaz'd on beauty's brow	—— Mr. Collins.

PIANO-FORTE.

The Overture, with an (ad lib.) accompaniment for the Violin.
Ditto, arranged for two performers, with (ad lib.) accompaniments for the Flute, Violin, or Violoncello, by Rimbault.
The celebrated Pas Chinois, arranged by Henri Herz.
Select Airs, in three books, arranged by S. T. Rosenberg.
The admired Pas de Lanternes.
Pas Chinois, arranged by Musard. Six Airs, arranged by Adam.
Favourite Airs, for two performers, by Rimbault.
Rondo, by Burgmuller,
A Favourite Air, arranged as a Duet.
Two sets of Quadrilles, with Flute accompaniment, (ad lib.) arranged by Musard.
Ditto, for two performers, by H. Lemoine. A set of Quadrilles, arranged by Weippert.

HARP.

The favourite March, arranged by N. C. Bochsa.
Fantasia, on Miss Shirreff and Miss Cawse's Songs, by T. Labarre.

HARP AND PIANO-FORTE.

The Overture, and select Airs, arranged by N. C. Bochsa.

ORCHESTRA AND MILITARY BAND.

The Overture, for a full Orchestra. Ditto for a Military Band.
The Airs, for a Military Band, in two books.

LESTOCQ.

COMPOSED BY AUBER.

Performed at the T. R. Covent Garden.

VOCAL.

Merry Dance and Moonlight Song	Sung by Miss Shirreff.
The smile of my love	—— Miss H. Cawse.
Ditto, arranged for the Guitar	—— F. W. Brandau.
How sweet to pass life's gentle hour, (Duet),	Miss Shirreff & Mr. H. Phillips.
Young fragrant rose, (Air),	—— Miss Betts.
Oh! gentle love! (Air),	—— Mr. Wilson.
Ditto, arranged for the Guitar	—— F. W. Brandau.
Drink to the brave.	—— Mr. H Phillips.
Betray me not, (Duet),	Miss H. Cawse and Mr. H. Phillips.
The native roundelay	—— Miss Shirreff.
The lightest step, (Trio),	Miss Shirreff, Messrs. Wilson and Giubilei
Love will play the leading part	—— Mr H. Phillips.
Ditto, arranged for the Guitar	—— F. W Brandau.
Pretty little Muscovite, (Quartet)	Misses Shirreff, H. Cawse, and Betts, Messrs. H. Phillips and Giubilei.
Young Sorrow hath pressed, (Trio),	Miss Shirreff, Messrs. Phillips & Wilson.
The truth at once disclose, (Duet),	Miss H. Cawse and Mr. Giubilei.
My loved and native home	—— Mr. H. Phillips.
Ditto, arranged for the Guitar	—— F. W. Brandau.
Oh! beauteous night! (Trio),	Messrs. Wilson, Phillips, and Duruset.
Oh! never breathe now we are parted, (Duet),	Miss Betts and Mr. Wilson

PIANO-FORTE.

The Overture. Do. arranged for two performers, by Rimbault.
Pretty little Muscovite, arranged for two performers, by C. Czerny.
Select Airs, in three books.——The favorite Waltz.
The Beauties of Lestocq, by S. F. Rimbault.
Pas de Hussards, Air de Ballet, arranged by S. T. Rosenberg.
The celebrated Galop, arranged by Henri Herz.
Brilliant Variations on the Rondo, by F Hünten.
The Waltz, with variations, by C. Czerny.——Six Airs, by Adam.
The Galop, arranged as an easy Rondo, by Rosenberg.
The favourite Waltz, arranged by Rosenberg.
The Conspirators' chorus, with variations, by C. Czerny.
Melange, containing the favourite Airs, by F. Kalkbrenner.
Love will play the leading part, with variations, by C. Czerny.
Two sets of Quadrilles, by J. Weippert.

HARP.

The Galop, arranged by N. C. Bochsa.
March de Lestocq, containing the favourite subjects, by Do.
Rondo Melange, introducing a Ballad, "Pretty little Muscovite," by Do.
"The smile of my love," and the Waltz, by Do.
Variations on the favourite Air, Russe, by Do.

HARP AND PIANO-FORTE.

WITH FLUTE AND VIOLONCELLO ACCOMPANIMENTS, AD LIBITUM.

The Overture, arranged by N. C. Bochsa.
Select Airs, in two books, by N. C. Bochsa.
The Waltz and Galop, by N. C. Bochsa.

FLUTE.

The favourite Airs, arranged by C. H. Mueller, in two books.
The celebrated Galop, arranged for two Flutes.

ORCHESTRA AND MILITARY BAND.

The Overture, for an Orchestra Ditto for a Military Band, by G. Godfree.
The Airs for a Military Band, in two books, by Berr.

MASANIELLO.

COMPOSED BY AUBER.

Performed at the Theatres Royal Drury Lane and Covent Garden.

VOCAL.

The morn breaks	Sung by Mr. Braham.
Oh, wherefore weep	—— Mr. Braham.
Hail, guardian Saints. Hymn, for four voices.	

PIANO-FORTE.

Overture, arranged for the Piano-forte, by J. F. Burrowes.
Ditto, ditto for two performers, by J. F. Burrowes.
Airs, arranged in four books, with Flute accompaniment, by J. F. Burrowes.
Market Chorus, Barcarole, Choeur des Pescheurs, by J. F. Burrowes.
The March, arranged by Chaulieu.
Rondo on the Barcarole, arranged by Chaulieu.
A Divertimento, by Kiallmark.
Rondo, by Meves.
Three Airs de Ballet, by Henri Herz:—No. 1. La Guarache.—No. 2. Le Bolero—No. 3. La Tarantella.
Rondo Capriccio, on the Barcarole, by Henri Herz.
A set of Quadrilles, arranged by T. Valentine.

HARP.

Airs, for the Harp, in three books, arranged by N. C. Bochsa.

HARP AND PIANO-FORTE.

Market Chorus, arranged for the Harp and Piano-forte, with Flute and Violoncello accompaniments, by N. C. Bochsa.
Chapel Chorus, ditto ditto ditto.
[illegible] March and Chorus ditto [illegible]

GUSTAVUS THE THIRD.

COMPOSED BY AUBER.

Performed at the Theatres Royal Drury Lane and Covent Garden.

VOCAL.

When time hath bereft thee.	Sung by Mr. H. Phillips.
The Masquerade Song	—— Miss Shirreff.
I love her, how I love her!	—— Mr Templeton.
Answer, mighty Sorceress	—— Mr. Wilson.
Peace within the grave	—— Miss Inverarity.
Monarch of Hell	—— Mrs. Fitzwilliam.
Love, I abjure thee	—— Mr. Templeton.
To read the stars pretending	—— Miss Shirreff.
The invitation to the ball	—— Miss Shirreff.

With a Lithographic Portrait of Miss Shirreff, in the character of the Page.
Oh, Gustavus, noble master. (Duet) Messrs. Phillips and Templeton.
Long life to the King. (Glee, for three voices.) The celebrated Finale to the first act.

PIANO-FORTE.

The Overture.——Ditto, arranged for two performers.
A selection of the most favourite Airs, arranged with an accompaniment for the Flute, *(ad lib.)* by J. F. Burrowes.
Three favourite Airs de Ballet:—No. 1 L'Allemande.—No. 2. L'Anglaise. No. 3. La Folie. Arranged by Henri Herz.
The celebrated Galop, arranged by Henri Herz.
The Masquerade Song, arranged by Rosenberg.
Brilliant variations on a popular theme, by Francois Hünten.
The Galop, arranged as a facile Rondo, by S. T. Rosenberg.
Melange, on the most favourite Airs, by A. Adam.
Melange, by Kalkbrenner.
The Galop, arranged by T. Valentine.
When time hath bereft thee, arranged as a Rondo, by Rosenberg.
The Galop, arranged by J. F. Burrowes.
The Masquerade Song, arranged by T. A. Rawlings.
Five sets of Quadrilles, performed by Weippert's band.

HARP.

The Galop, arranged by N. C. Bochsa.

HARP AND PIANO-FORTE.

Melange, by T. Labarre.
The Galop Allemande La Folie & a set of Quadrilles, arranged by W. H. Steil.

ORCHESTRA AND MILITARY BAND.

The Overture for a small Band.
Ditto, three Airs de Ballet and Galop, for a Military Band.

GUILLAUME TELL.

COMPOSED BY ROSSINI.

Performed at the King's Theatre, Covent Garden, and Drury Lane.

VOCAL.

Fair as a Bride, (Chorus)	
The stream is softly flowing, (Quartette)	
From the hills to the valley, (Quartette and Chorus.)	
Beautiful War	Sung by Miss Shirreff.
Call her my Bride (Duet)	Mr. Phillips and Mr. Sinclair
Where doth beauty (Duet)	Miss Shirreff and Miss F. Healy
Glory to our father land (Chorus)	
Souls of the brave (Finale)	
Sweetly on the wings	Sung by Miss Shirreff.
When our Tyrol (Trio)	Mr. Sinclair, Mr. Bedford, and Mr. H. Phillips.
O'er crag and stream (Chorus.)	
Fast from the lake	Sung by Miss Shirreff.
Eternal Alps	—— Mr. H. Phillips.
The tramp of many feet advancing (Finale)	Miss F. Healy, Mr. Sinclair, Mr. Phillips, and Mr. Bedford.
Hush thy vain complaining (Quartette)	Miss F. Healy, Mr. Sinclair. Mr. Bedford, and Mr. H. Phillips.
At close of day (Duet)	Miss Shirreff and Miss F. Healy.
Strike for Tyrol	Sung by Miss Shirreff.
Hail to the House of Hapsburg (Finale)	
Green hills of Tyrol	Miss Turpin, Miss Shirreff, &c.

PIANO-FORTE.

Overture, Ditto, arranged by J. F. Burrowes.
Ditto, arranged for two performers, by J. F. Burrowes.
Variations on the Grand opening Chorus, by Kuhlau.
Ditto on the Hunting Chorus, do.
Air, Tyrolien, arranged by J. F. Burrowes.
Taglioni Waltz, arranged by S. T. Rosenberg.
Select Airs, arranged as Duets, in four books, by J. F. Burrowes.
Tyrolien, arranged by T. Valentine. Variations on the March, by Chaulieu.
Variations on the Tyrolien, by Czerny. Rondoletto, arranged by Czerny.
Grand Variations, on a March, by Henri Herz.
Ditto ditto, as a Duet, by Henri Herz.
Brilliant variations on the Tyrolien, by Pixis.
Ditto, ditto, on the March, by Hunten.
The favourite March, arranged as a Duet, by Hunten.
Dove Vai ditto, by Hunten
Brilliant Variations on a favourite Air, by Payer.
Six Airs de Ballet, by Henri Herz:—No. 1, La Valse Suisse. No. 2, La Contredanse. No. 3, La Tyrolene. No 4, La Valse Hongroise. No. 5, Les Pas d' Archers. No. 6, La Plonaise.
Two sets of Quadrilles, and Three sets Galopades, arranged by Weippert.
Le Jeune, arranged by S. T. Rosenberg.
Ditto, as a Duet.

HARP.

Airs arranged for the Harp, by N. C. Bochsa; Books 1 and 2.

HARP AND PIANO-FORTE.

Overture, arranged by N. C. Bochsa.
Melange, containing the most favourite Airs, arranged by Bochsa.
The Galop, the Allemande, Lo Folie, and a set of Quadrilles, arranged by W. H. Steil.
Select Airs, with Flute and Violoncello accompaniments, in Four Books, by N. C. Bochsa.
Guarache, Bolero, and Tarantella, for Harp & Pianoforte, by N. C. Bochsa.
Overture, arranged for ditto, Flute and Violoncello accompaniments

FLUTE AND PIANO-FORTE.

The Galop, arranged by Sedlatzek.
Fantasia, for Piano and Flute, arranged by De Beriot and Osborne.

ORCHESTRA AND MILITARY BAND.

The Overture, arranged for a small band.
Ditto, for an Orchestra, three Airs de Ballet, & Galop, arranged for a Military Band.

FLUTE.

Beauties of Rossini, arranged by Nicholson.
Favourite Airs, arranged by Parry.
Select Airs, arranged as Duets, by Walckiers.

LE SERMENT.

COMPOSED BY AUBER.

Performed at the T. R. Covent Garden, under the title of "The Coiners."

VOCAL.

In Childhood's days	Sung by Miss Shirreff.
Dearest land that gave me birth	—— Mr. Wilson.
March forward to glory	—— Mr. Wilson.
Farewell, my only love (Duet.)	Miss Shirreff and Mr. Wilson.
A life of toil and danger	—— Mr. H. Phillips.
Haste, love, to me	—— Mr. H. Phillips.

PIANO-FORTE.

The Overture.
Ditto, arranged for two performers, with Quartette accompaniments, (ad lib.) by Rimbault
A popular Air, arranged for two performers, by C. Czerny.
Three Fantasias, on favourite Airs, by C. Czerny.
The March, arranged by Henri Herz.

MILITARY BAND.

QUASIMODO;

OR, THE GIPSEY GIRL OF NOTRE DAME.

Performed at the T. R. Covent Garden.

COMPOSED BY C. M. VON WEBER.

Arranged by G. H. Rodwell.

VOCAL.

Thro' valley and meadow	Sung by Miss Romer
Forget thee, dearest, never	—— Mr. Collins
Though far in rank above me (Duet)	Miss Romer & Mr. Collins
Might I dwell in golden palace	—— Miss Romer
Calmly I in death shall slumber	—— Miss Romer
The Trumpet calls	—— Mr. Collins
A round—a merry laughing round (Glee)	

PIANO-FORTE.

The Overture.—Select Airs, arranged by D. Bruguier
Favourite Airs for two performers, arranged by D. Bruguier, in two books
The Gipsey Dance and Waltz, arranged for two performers, by D. Bruguier
Chorus and Finale, arranged for two performers, by D. Bruguier.

LE PHILTRE.

COMPOSED BY AUBER.

Performed at the T. R. Covent Garden, under the title of "The Love Charm."

VOCAL.

Born on the banks	Sung by Miss Shirreff.
Coquetry is charming	—— Mrs. Wood.
Does he defy me (Trio.)	Mr. and Mrs. Wood, and Mr. H. Phillips
Iseult, the Queen	—— Mrs. Wood.
Love shall ne'er (Duet.)	—— Mr. and Mrs. Wood.
I'm noble, your lovely (Duet)	—— Mr. Seguin & Mr. Wood.
Brave and gallant	—— Mr. H. Phillips.
Liquid Divine	—— Mr. Wood.
Well, 'tis true (Duet.)	—— Mr. and Mrs. Wood.
If by fortune (Duet.)	—— Messrs. Phillips & Wood.
Come, gather round	—— Mr. Seguin.

PIANO-FORTE.

The Overture.
Rondo, Brilliant, by Chaulieu
Grand March, as a Duet, by Henri Herz.
Favourite Airs, arranged by Latour, with (ad lib.) Flute accompaniment.

MILITARY BAND.

Select Airs, in Two Books.

THE LORD OF THE ISLES.

Performed at the T. R. Covent Garden.

COMPOSED BY G. H. RODWELL.

VOCAL.

My father's halls	Sung by Mr. Wilson, also Mr. Collins
Rest, warrior chief	—— Miss Turpin
The days of joy are gone	—— Miss Somerville
You deem me too stern	—— Mr. Collins
Raise the Cup	—— Mr. Wilson, also Mr. Collins
Ever thine (Duet)	—— Miss Land and Mr. Wilson
Revenge	—— Mr. Morley
Merrily while the deer	—— Mr. Morley
The Flower of Ellerslie	—— Mr. Wilson
The Bridal ring	—— Mr. Manvers
The soldier who died for his king	—— Mr. Wilson
Though roses wither	—— Miss Turpin
Forget not the soldier	—— Mr. Manvers
God of Love (Scena)	—— Miss Turpin.

PIANO-FORTE.

The Overture, arranged for the Piano-forte.
Ditto, arranged for two performers.
Two sets of Quadrilles, arranged by J. Weippert.
The Airs, arranged by Rimbault.

MILITARY BAND.

The Overture, arranged for a Military Band.

The Score Parts are given gratis with the Ballads of "The Flower of Ellerslie," "The Bridal Ring," and "The Soldier who died for his King," which, with the Overture, are nightly encored.

PAUL CLIFFORD.

Performed at the T. R. Covent Garden.

COMPOSED BY G. H. RODWELL AND BLEWITT.

VOCAL.

I saw him but once	Sung by Miss Turpin
Oh, for a cot by a silvery lake	—— Mr. Manvers
Phillis, have you seen my love	—— Miss Taylor
These men are all deceivers	—— Miss Turpin
Mother, give your boy a kiss	—— Mr. Collins
Oh! promise me by those bright eyes (Duet)	Miss Taylor & Mr. Manvers
Why thus wildly throbs my bosom	—— Miss Turpin
The road! the road	—— Mr. Collins
I'll tell thee when we meet again (Duet)	Miss Turpin and Mr. Collins

PIANO-FORTE.

The Overture.

A set of Quadrilles, arranged by Musard.

ARRANGED FOR THE PIANO-FORTE

(With Flute accompaniments ad lib.)

Mozart's	Il Don Giovanni,	3 books,	arranged by Burrowes
——	Tancredi	4 ditto	——
——	Semiramide	3 ditto	——
——	Il Barbiere	4 ditto	——
——	Otello	2 ditto	——
——	Zelmira	3 ditto	——
Meyerbeer's	Il Crociato	4 ditto	——
Boildieu's	La Dame Blanche	3 ditto	——
Auber's	Masaniello	4 ditto	——
Bishop's	Aladdin	3 ditto	——
Rossini's	La Schiava	1 ditto	——
Winter's	Il Fuorosciti	4 ditto	——
Mozart's	Il Seraglio	2 ditto	——
Auber's	Gustavus the Third	1 ditto	——
Rossini's	Maometto Secondo, or the Siege of Corinth		
——	Guillaume Tell	4 ditto	——
Sphor's	Azor and Zemira	2 ditto	——
Rossini's	Aureliano in Palmira	1 ditto	——
——	Il Pietro	2 ditto	Bruguier.
——	Il Turco in Italia	2 ditto	——
Weber's	Quasimodo	2 ditto	——
Rossini's	Ricciardo e Zoraide	3 ditto	——
Weber's	Der Freischütz	4 ditto	——
Meyer's	Medea	2 ditto	Dumon.
Auber's	Bronze Horse	3 ditto	Rosenberg.
——	Lestocq	3 ditto	——
——	Le Philtre	2 ditto	——

Mozart's Il Don Giovanni, 7 books, Piano-forte, Flute & Violoncello, ad lib. Mazzinghi.

——	Le Nozzi di Figaro	5 ditto	——	——
——	Il Flauto Magico	6 ditto	——	——
——	La Clemenza	5 ditto	——	——
[illegible]	[illegible]	5 ditto	——	——

FAREWELL TO THEE SUMMER,

The Poetry by

Miss Isabella Browne.

Sung by

Mr. JOHN PARRY, JUNr.

The Music Composed & Inscribed to

MISS YERBURY,

BY

Thomas Millar,

Professor and Teacher of Singing, Bath.

Ent. Sta. Hall.

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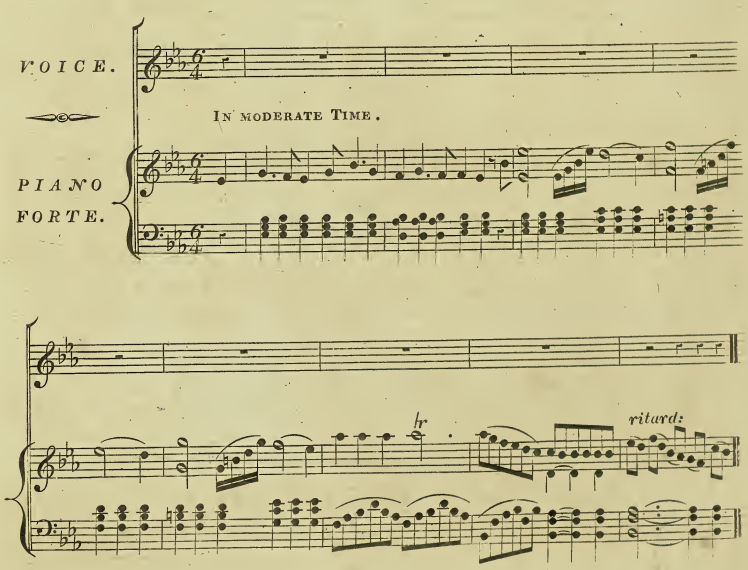
FAREWELL TO THEE SUMMER.

The Poetry by MISS ISABELLA BROWNE. *The Music by* THOMAS MILLAR.



Fare_well to thee Summer, thy bright sun's. . . . ray, Hath

pass'd from the love_____ly earth a___way, Fare_well to thy

blue skies, and fra_grant flowers, And the music which breathes in the

sha_____dy bowers. Farewell to thy bree___zes soft, light, and free..

ad lib:

Summer bright Summer I mourn for thee.

2nd VERSE.

Fare_well to thee Summer the plain____tive tone, Of the night_ingale's

lay... with thee is gone, Thy song birds are hush'd their music is o'er, On the

light wing they seek, a bright.....er shore; Thy ro...ses lie

wither'd, and strewn on the ground, And the wild winds of... Autumn sigh

ad lib:

mournfully round.

3rd. VERSE.

Per..chance thy sweet breezes shall soft..ly blow On a fa....ded cheek, and a

wea.....ry brow, Per..chance thy sweet breezes, may bright..ly wave, In

mock'...ry over, my low.....ly grave. Then what shall a....vail, thy

ritard. *a tempo.* *ad lib:*

beau...ty to me?— Summer sweet Summer I weep for thee.

Le Troubadour du Tage,

Romance,

Avec Accompagnement de

HARPE ou PIANO FORTE,

Composée par

POLLET.

N.° 49.

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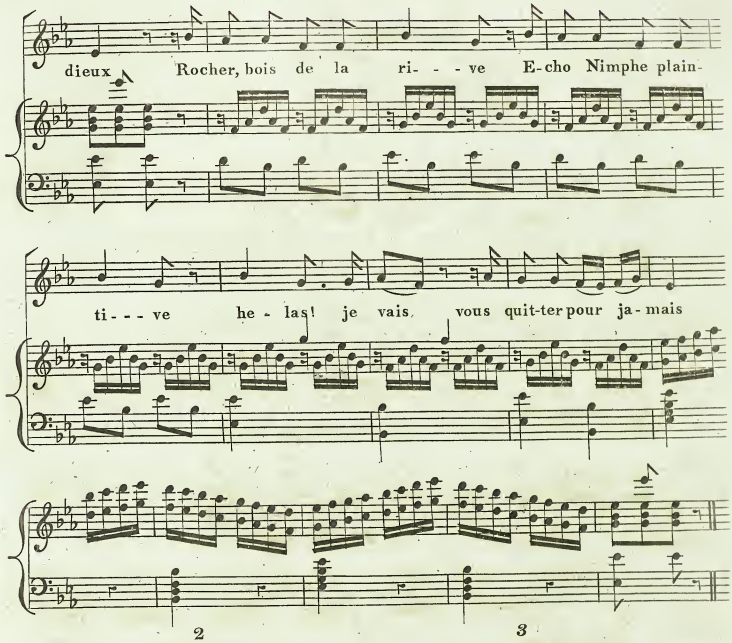
ANDANTE

CHANT

HARPE OU PIANO

Fleu - - - ve du Ta - - - - ge je fuis tes bords heu-

reux, à ton ri - - - va - - - ge j'a-dres-se mes a-



2

Grotte jolie,
Dans ce tems fortuné
Près de Marie
Si promptement passé,
Ton réduit solitaire,
Azile du mystère,
Fut pour mon cœur
Le temple du bonheur!

3

Jours de tendresse,
Comme un beau songe ont fuit,
Jour de tristesse
De chagrins et d'ennui,
Loin de ma douce amie
Désormais de ma vie
Vont pour toujours
Hélas! flêtrir le cours.

4

Terre chérie
Ou j'ai reçu le jour
Jeune Marie
Objet de mon amour,
Rocher, bois de la rive,
Echo Nimphe plaintive,
Adieu! je vais
Vous quitter pour jamais.

À DEUX VOIX.

ANDANTE

1mo

Fleu - ve du Ta - ge je fuis tes bords heu - reux;

2do

Fleu - ve du Ta - ge je fuis tes bords heu - reux,

HARPE OU PIANO

à ton ri - va - ge j'adresse mes adieux Rocher, bois de la ri- -ve E-

à ton ri - va - ge j'adresse mes adieux Rocher, bois de la ri- -ve E-

cho Nimphe plain - ti- -ve he - las! je - vais vous quitter pour jamais.

cho Nimphe plain - ti- -ve he - las! je - vais vous quitter pour jamais.

JE SUIS A TOI.

CHANT.

PIANO FORTE ou HARPE.

MODERATO.

Je suis à toi c'est pour toute la vi- -e, de ton a - mour dépend seul mon bon - heur, quand tu li- ras cet é - crit EMI - LI - E qu'un doux E - cho ré - péte dans ton

EMILY,

Je suis a toi.

Romance

COMPOSÈE

et respectueusement dediee à

Mrs. Charles Mills,

PAR

GIOVANNI PUZZI.

Ent.d at Sta. Hall

Price 1/6.

LONDON,

Printed & Sold for the Author by Chappell & Co. 50, New Bond Street.

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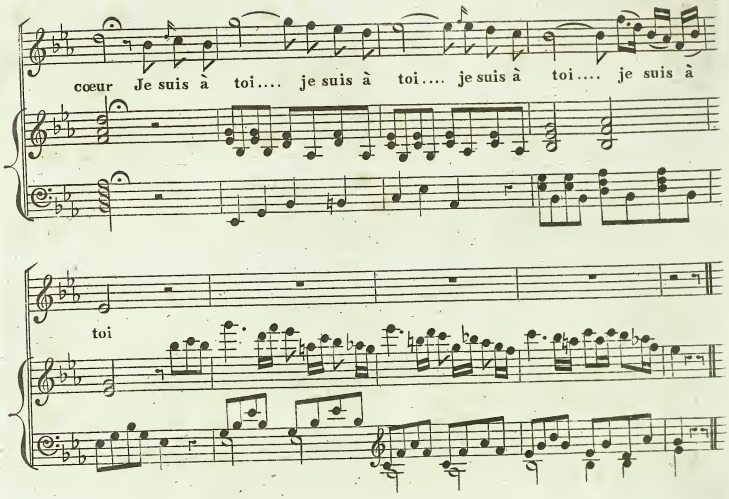

2

Je suis à toi, jouis de ta victoire,
C'est à tes pieds que je brigue des fers
A t'adorer je mets toute ma gloire
Et je voudrais redire à l'univers,
(Je suis à toi, je suis à toi.) Bis.

3

Je suis à toi, c'est ma seule pensée,
Je la répéte à chaque instant du jour,
En t'écrivant ma plume la tracée
Et je tiendrai ce serment de l'amour,
(Je suis à toi, je suis à toi.) Bis.

4

Je suis à toi, c'est ma seule pensée,
De ton amant embellis l'avenir,
Soyons Amis comble mon espérance
Et répétons jusqu'au dernier soupir
(Je suis à toi, je suis à toi.) Bis.

I CARE NA' WHERE MY LADDIE BIDES,

A BALLAD IN THE SCOTTISH STYLE,

Sung by

MISS BRUCE,

At the first Concert given by the

Society of British Musicians,

also by

MRS. W. KNYVETT,

TO WHOM IT IS RESPECTFULLY DEDICATED

By

JOHN PARRY.

Author of "Smile again my bonnie Lassie."

Ent. Sta. Hall. *Price 2*

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Published by Cramer, Addison & Beale,

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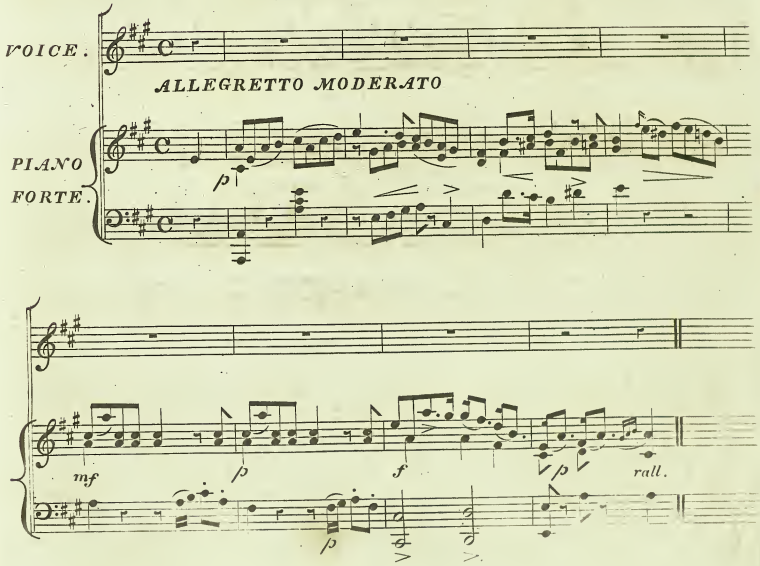
I CARE NA' WHERE MY LADDIE BIDES,

Written & Composed

By

John Parry.

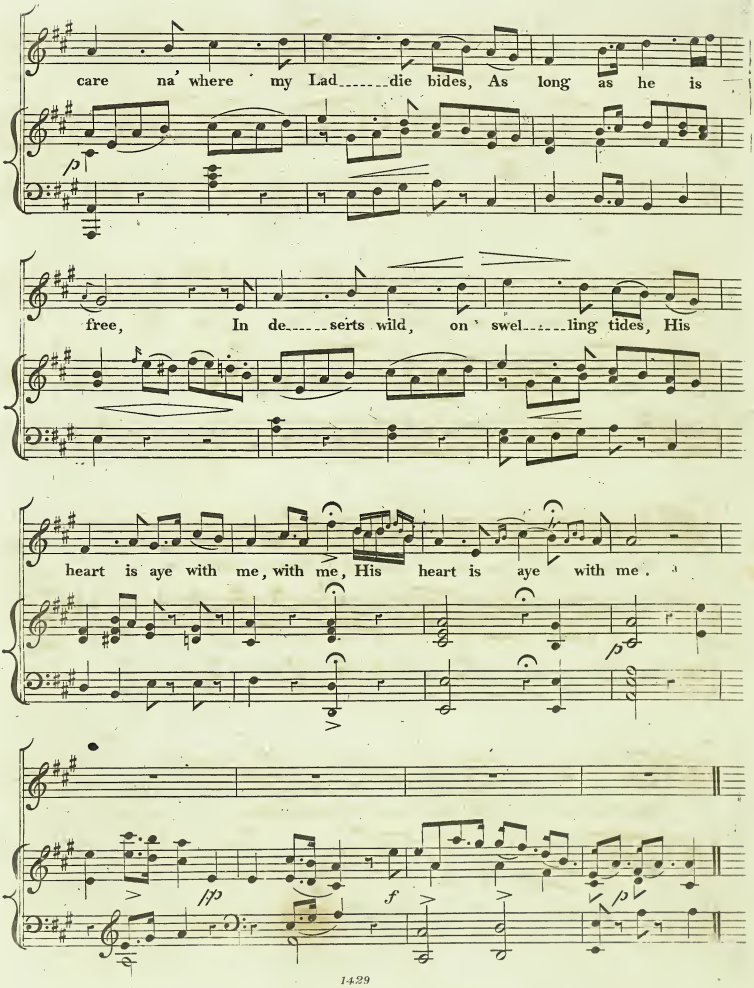


I care na' where my Lad--die bides, As long as he is free, In

de---sertswild, on swel----ling tides, His heart is aye with me.

His love is like the purling streams, It never sinks to rest, And

like the sun's re--ful--gent beams, It glows within his breast; I

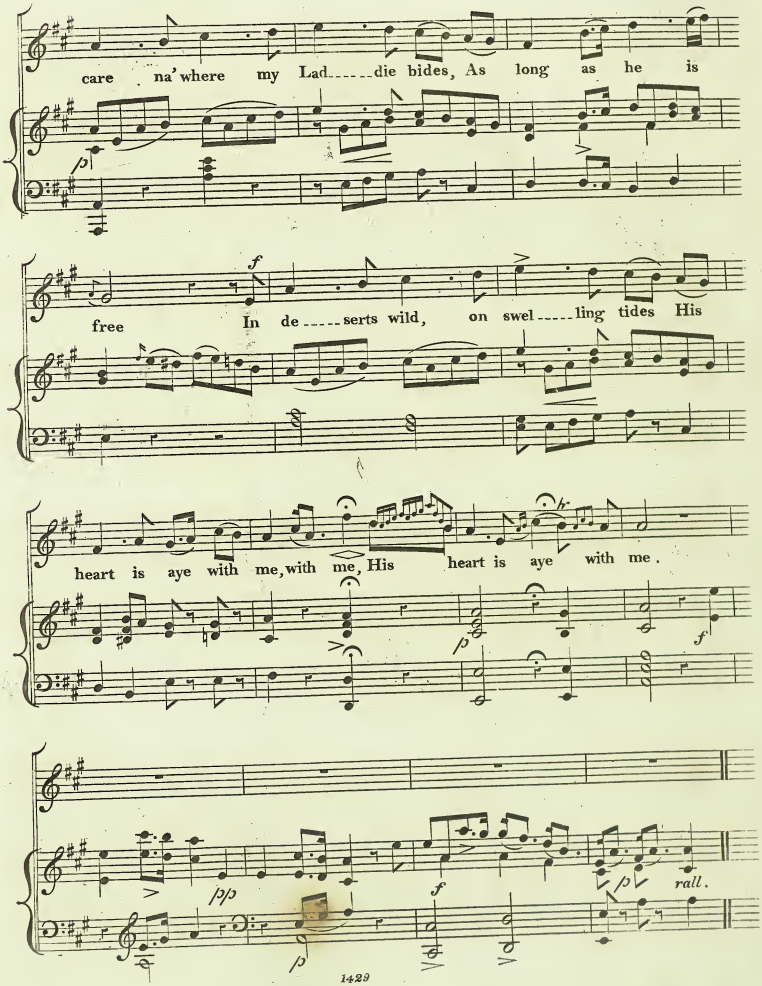

care na' where my Lad_____die bides, As long as he is
p
free, In de_____serts wild, on swel_____ling tides, His
heart is aye with me, with me, His heart is aye with me.
p
pp
f
p

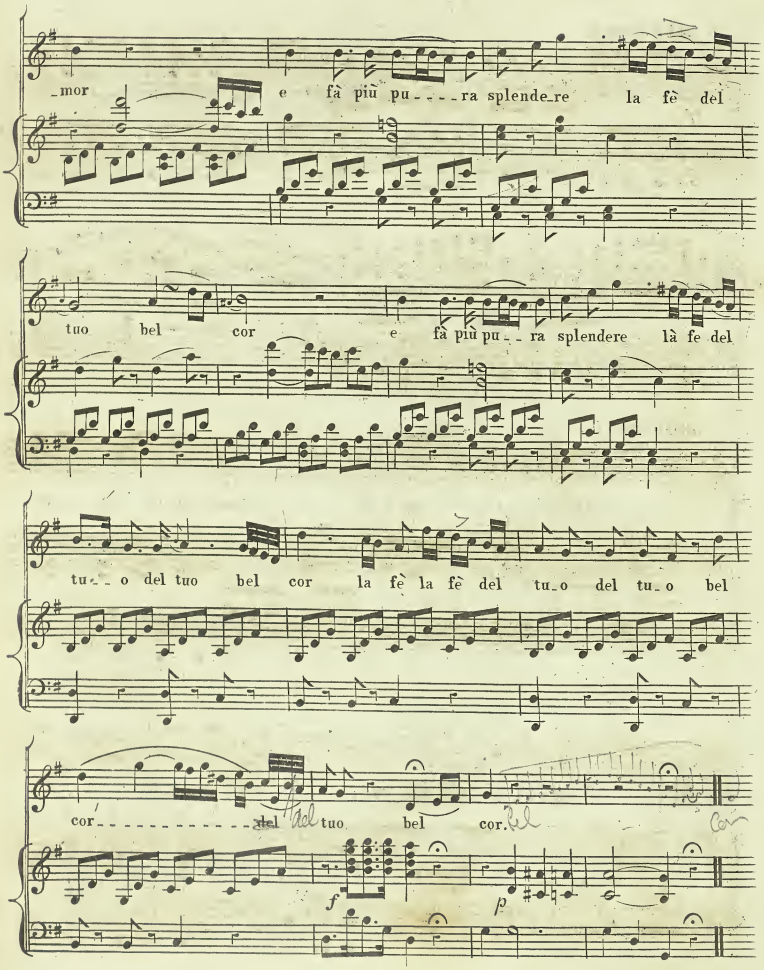
It was not wealth my Lad_die sought, I'd nothing to bes_tow, His

love was not by trea_sure bought, To him, e'en life I owe,

He found me friendless in a land Where I was scarcely known, He

won my heart, ob tain'd my hand, And made me all his own. I


care na' where my Lad-----die bides, As long as he is
p
f
free In de-----serts wild, on swel-----ling tides His
heart is aye with me, with me, His heart is aye with me.
p
f
pp
f
p
rall.
p


_mor e fà più pu - - - - ra splende_re la fè del
tuo bel cor e fà più pu - - ra splendere là fe del
tu - - o del tuo bel cor la fè la fè del tu_o del tu_o bel
cor - - - - - - - - - - - - - - del tuo bel cor.
f
p

Il braccio mio conquise,

CAVATINA,

Introduced by

MADAME PASTA,

in the Opera of

IL TANCREDI,

Composed by

Signor Nicolini.

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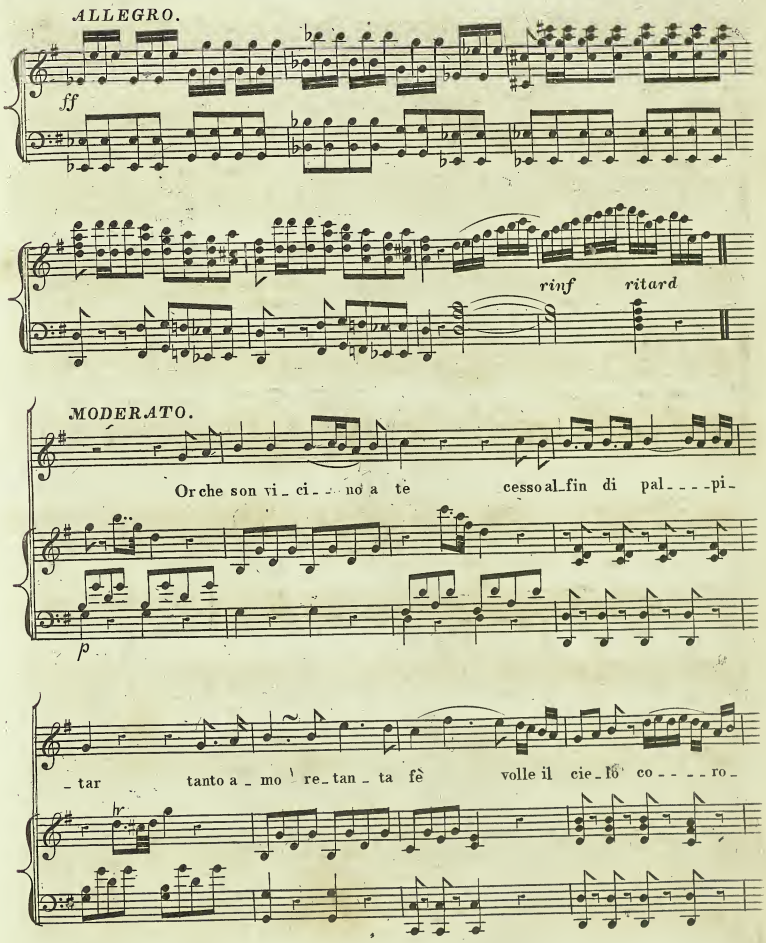
ANDANTE.

TANCREDI.

VOCE.

PIANO FORTE.

Il braccio mio con_ qui_ se un em_pio tra____di____tor pie_to_ so il ciel sor_ri_____se pie_ to__ so il ciel sor_ri_____se ai vo__ ti dell' a_


ALLEGRO.
ff
rinf
ritard
MODERATO.
Or che son vi_ci_ no a te cesso al_fin di pal_ _ _ pi_
p
_tar tanto a_mo re_tan_ta fè volle il cie_lo co_ _ _ ro_

Il braccio.

nar quel sor_ri_ _ so e quello sguardo mi con_so_ _la m'inna_

mo_ra come bal_za nel mio pet_to dall' af_ _fet_to ac_ce_so il

cor dall' af_fetto ac_ce_so il cor ac_ _ce_ _so il cor ac_ _ce_ _so il

cor.

f

Il braccio.

Or che son vi - ci - - - no a

p

p

te cesso al fin di pal - - - - pi - - tar tanto a - mo - re, tan - ta

fè - - - - - volle il cie - lo co - - - - ro - nar quel sor - ri - so e quello

sf

pp

sguardo mi con - so - - la m'inna - mo - ra come bal - - za nel mio

Il braccio.

pet_to dall' af_ fet_to ac_ce_so il cor dall' af_ fet_to ac_ce_so il

cor ac_ce_so il cor ac_ce_so il cor co_me

f

bal_za nel mio pet_to dall' af_fet_to ac_ce_so il

p *f* *p*

cor co_me balza nel mio pet to dall' af_

f

fet_ to acce_ so ac_ce_so acce_so il cor ac_ce_so il cor ac_ce_so il

p

Il braccio.

cor ac - - - - - - - ce - - - - so il cor ac - - - - - - -

f

ce - - - - so il cor ac - - - - - - - ce - - - - so il

cor - - - - - - - - - - - - ac - - - - ce - - - - - so il cor ac - - - -

ce - - - - so il cor ac_ce_so il cor ac_ce_so il cor ac_ce_so il

f

cor.

Il braccio

è il mio va_lor dov'è dov'è il mio cor dov' è dov' è il

è il mio va_lor dov'è dov'è il mio cor dov' è dov' è il

il mio valor dov' è dov' è il mio valor il mio valor il mio va_

Cres.

mio va_lor dov'è dov'è il mio cor dov'è il mio cor dov'è il mio cor dov'è il mio cor.

mio va_lor dov'è dov'è il mio cor dov'è il mio cor dov'è il mio cor dov'è il mio cor.

lor il mio va_ _lor dov'è il mio cor dov'è il mio cor dov'è il mio cor.

Cres.

dov' è dov' è.

dov' è dov' è.

dov' è dov' è.

p p

Vanni ardir il mio valor dir

TERZETTO,

In the Opera of

LA SEMIRAMIDE,

Composed by

Signor G. Rossini.

Price 1/-

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SEMIRAMIDE

ARSACE.

ASSUR.

Piano-forte.

p

L'u_sa_to ar_

p

L'u_sa_to ar_dir

p

L'u_sa_to ardir

p

f p

dir il mio va_lor dov'è dov'è dov'è il mio cor.

il mio valor dov'è dov'è dov'è il mio cor.

il mio valor dov'è dov'è dov'è il mio cor.

f p

nol sò l'u_sa_to ardir

sò nò nol sò l'u_sa_to ardir

sò nò nol sò l'u_sa_to ardir

il mio va_lor dov' è ah li sen_to langui_re in tan_to or_

dir il mio va_lor dov' è ah li sen_to langui_re in tan_to or_

il mio va_lor dov' è il mio va_lor il mio va_lor dov'_

ro _ _ re che mai sa_rà di me che far do _ _ vrò dov' è dov'

ro _ _ re che mai sa_rà di me che far do _ _ vrò dov' è dov'

è dov'è il mio cor dov'è il mio cor dov'_è il mio valor il mio valor

del.

ah! li sen__to lan_guir. in tan_to or_

ah! li sen__to lan_guir. in tan__to or_

ah! li sen__to lan_guir. in tan__to or_

f p

ror che mai sa_rà di me che far che far do_vrò che mai sa_rà di

ror che mai sa_rà di me che far che far do_vrò che mai sa_rà di

ror che mai sa_rà di me che far che far do_vrò che

f p

me che far che far do_vrò. mi_se_ra

me che far che far do_vrò. oh Dio nol

far do_____vrò mi_se_ro nol

LA ROSA WALZER

OR

SOUVENIRS DE BADEN,

AS PERFORMED AT THE BALLS OF

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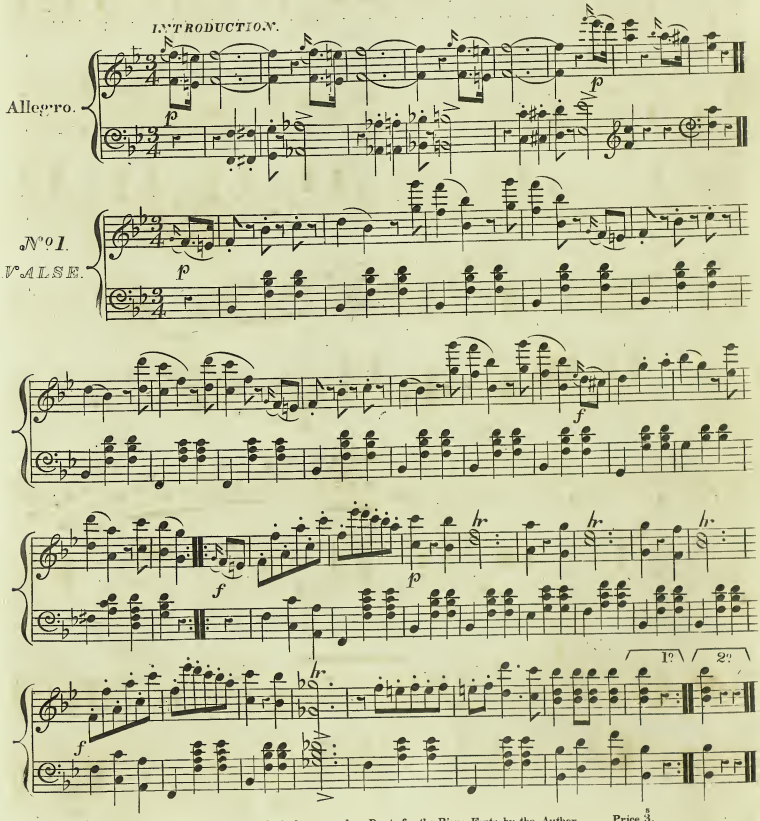

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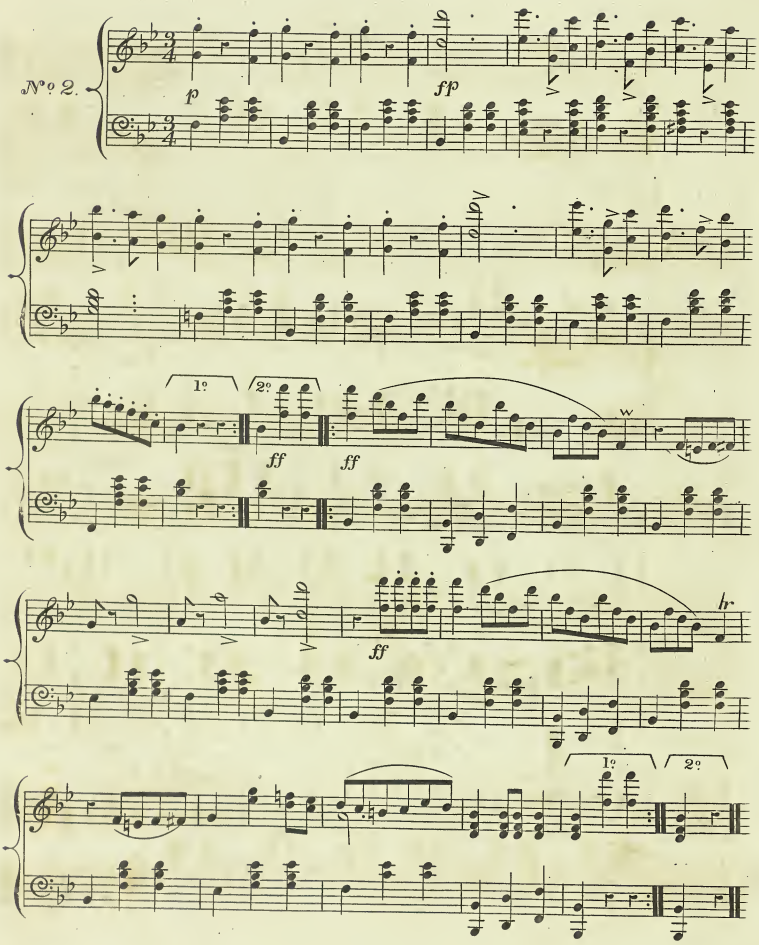
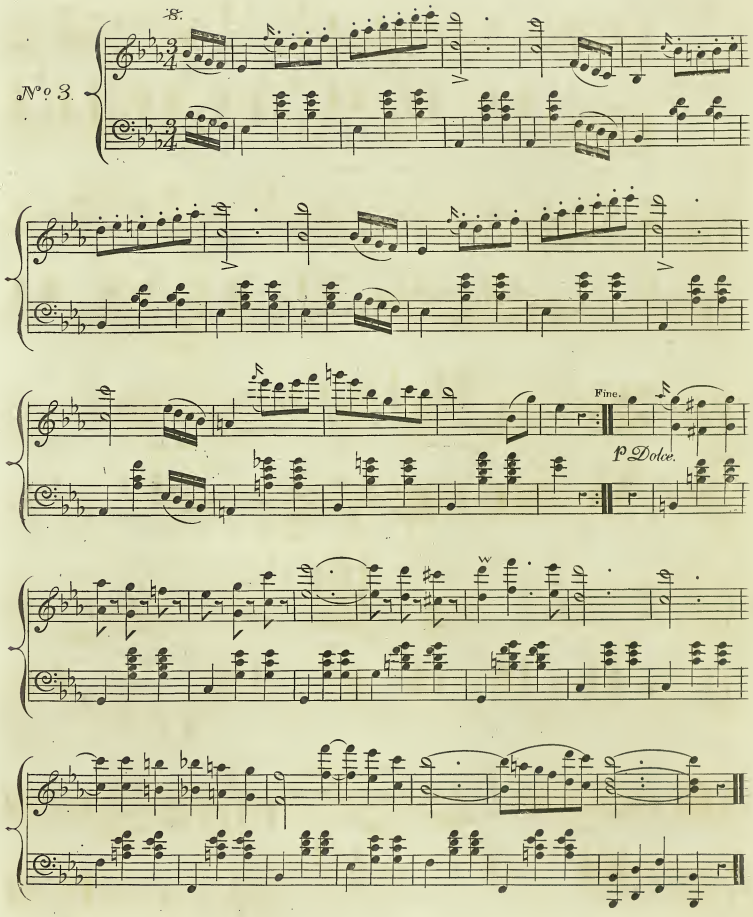
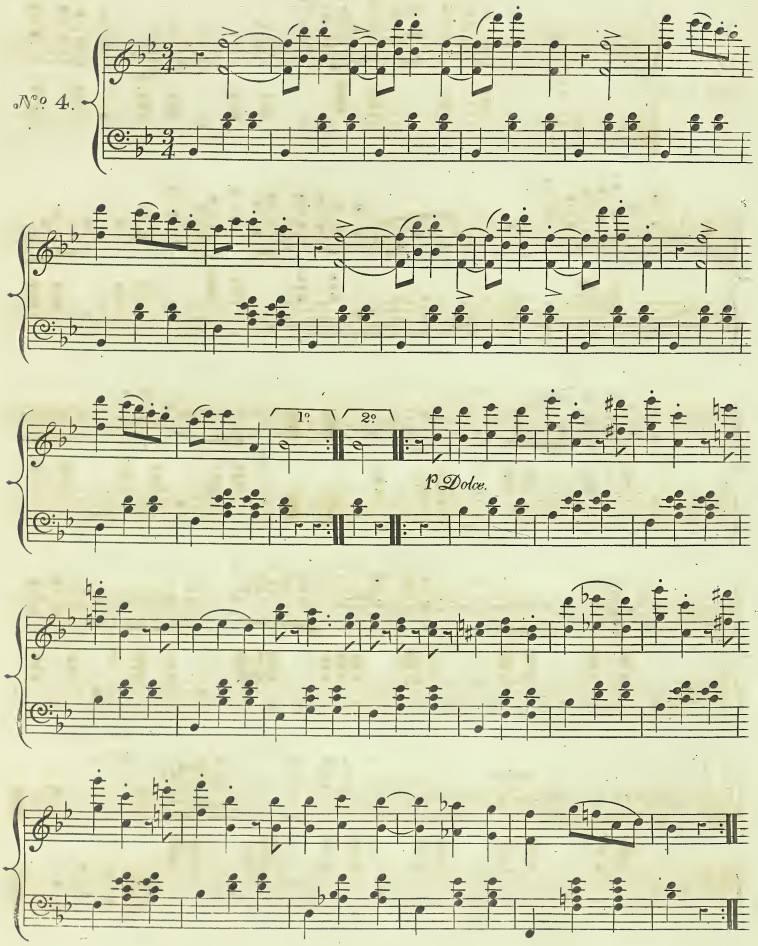
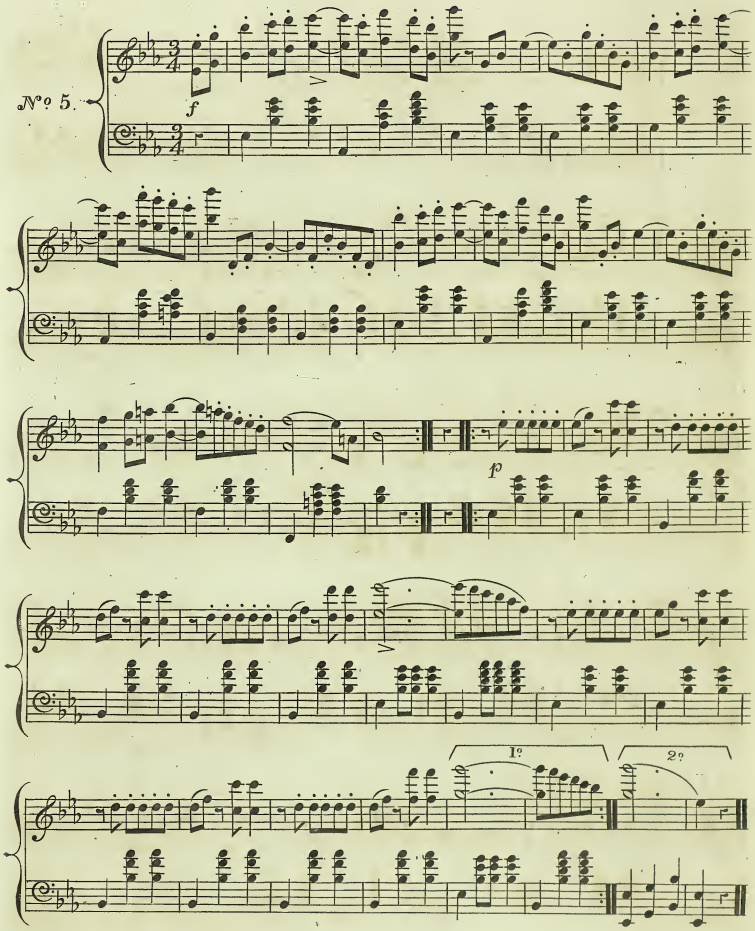
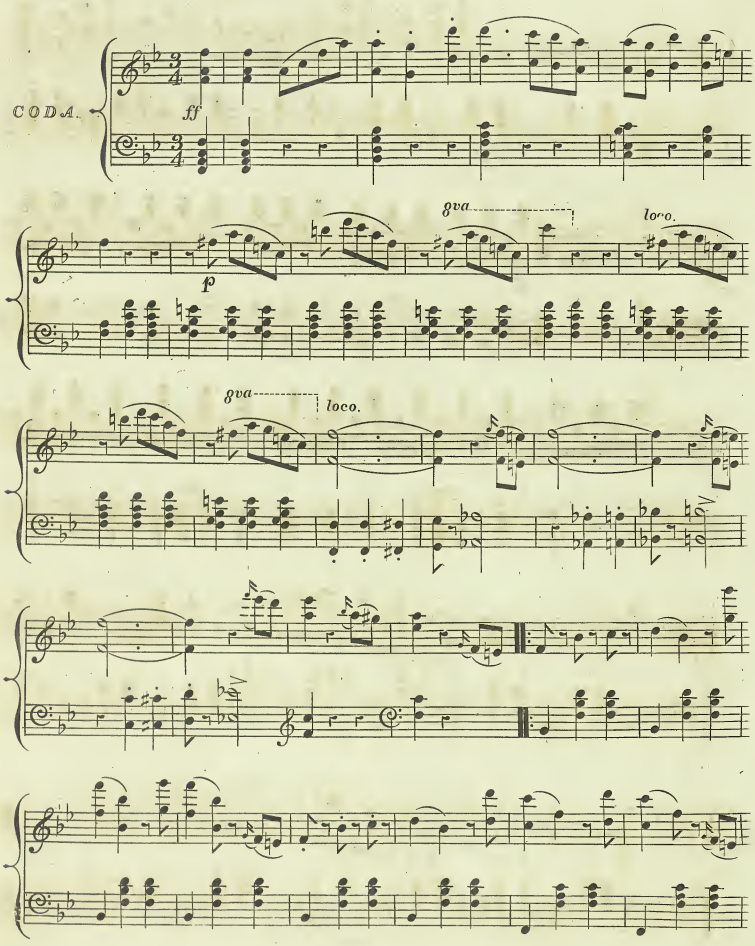

N°. 2.
p
fp
1°
2°
ff
ff
w
ff
hr
1°
2°


8.
No. 3.
Fine.
p Dolce.
D.S. al Fine.


N°. 4.
1°
2°
p Dolce.


Nº 5.
f
p
1º
2º


CODA.
ff
p
8va
loco.
8va
loco.

1º

f

2º

ff

f

p

tr

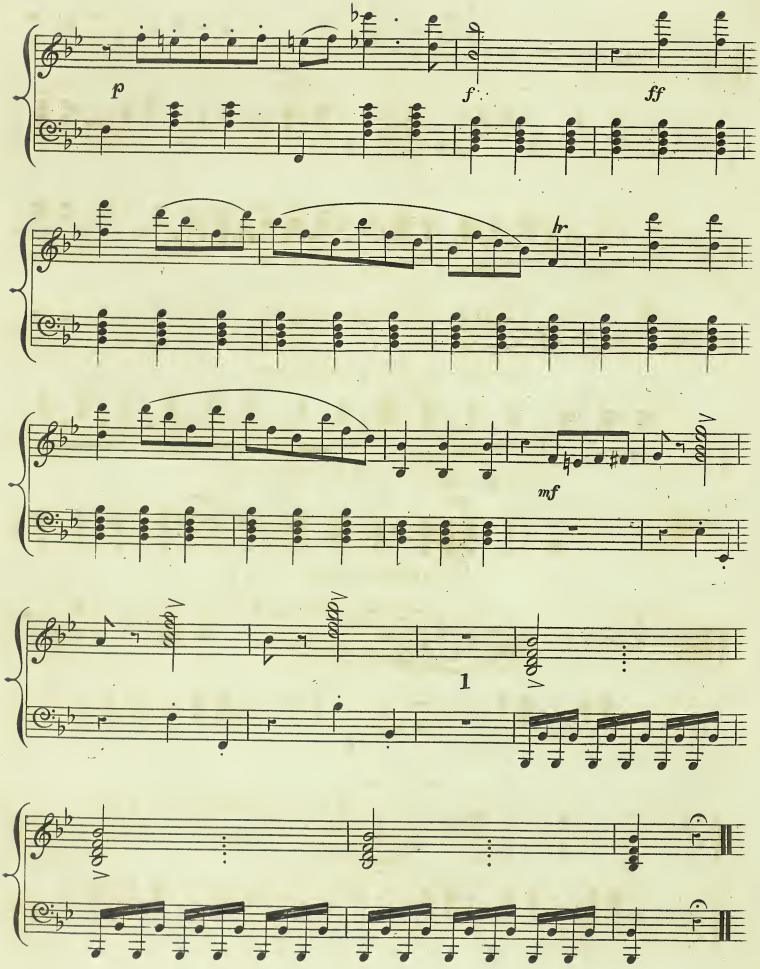
f

tr

tr

f

2


p
f
ff
hr
mf
1

"HE CAME NOT AS A MONARCH."

(No. 3. LAYS OF THE SABBATH.)

Written by CHARLES JEFFERYS. Composed by S. NELSON.

LARGHETTO.

p. dol: cres: dim: p

He came not as a Monarch, In glit-ter-ing ar-ray— To awe the world with

pp

splendour, But to bear its Sin a way. Thro' life his lot was humble And

cres: p

low-ly as his birth, Des--pi--sed and re-ject-ed Was the SAVIOUR of the

p cres: sf p

No. 3.

LAYS OF THE SABBATH,

The Saviour,

"HE CAME NOT AS A MONARCH,"

Written by

CHARLES JEFFERYS,

Composed by

S. NELSON.

Ent. Sta. Hall.

Pr. 2/-

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No. 1, Welcome again, Sweet Sabbath Morn!"
No. 2, Strike the Harp in Praise of God!
His Pilgrimage is ended, with a fine Portrait of the Revd. Rowland Hill — 2/6

Earth!

cres: lr dim: p

He came not as the Mighty, Who conquer by the sword — He came to shew the

pp

kingdoms The sal_va_tion of the LORD. He came not rob'd in terror, But that

cres: p

Faith might still in_crease_ He came with joyful tidings — The Mes_sen_ger of

p cres: sf p

Peace! —

cres: lr dim: p

Par_ta_king of Man's Nature Its weakness and its Ill,— His outward form felt

pp

suff'ring, His Soul was heav'nly still. He came with words of comfort— He

cres: p

came to banish strife That fal_len Man, be_liev_ing, In HIM might still have

p cres: sf p

Life.

cres: hr dim: p

In--sensate to His Sorrows—His Mercy— how can Man Not consummate the

pp

Glo-ry, The Re-demption he be-gan. Be this OUR song—My SAVIOUR!— Ac-

cres: p

-cording to thy word, Now lettest thou thy Servant, In Peace rest in the

p cres: sf p

LORD!—

cres: lr dim: p

"Guardian Angels O protect me"

Voice

Accomp^t

LARGO Sostenuto

Sempre staccato

Guardian Angels O protect me, And in virtue's path direct me, While re -

Pedon's Edition

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with an Accompaniment for the

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Carefully adapted from the full Score

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J. W. WINDSOR.

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Bath

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46, Milsom Street.

- sign'd to Heav'n above While resign'd to Heav'n above

Guardian Angels O protect me, And in virtue's path direct me, While re -

- sign'd to Heav'n above While resign'd while resign'd to Heav'n a - bove - - - - - - -

- - - - - while re - sign'd while resign'd to Heav'n above

f

Let no more this world deceive me, Nor vain i-dle passions grieve me, Strong in

Faith in Hope in Love, Strong in Hope - - - strong in Faith,

Strong in Faith in Hope in Love Guardian

Angels O protect me, And in virtue's path direct me, While re-sign'd to Heav'n above

While resign'd to Heav'n above Guardian

Angels O protect me, And in virtue's path direct me, While resign'd to Heav'n above while re -

- sign'd While resign'd to Heav'n a - bove - - - - - - - - - - - while re -

- - sign'd while resign'd to Heav'n above.

f

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BATH.

Handel's Songs arranged by J. W. Windsor.	£	s	d
No 1 Holy holy	"	1	6
" 2 Angels ever bright and fair	"	1	6
" 3 Ye sacred Priests	"	1	6
" 4 He shall feed his flock	"	1	6
" 5 O come let us worship	"	1	6
" 6 What tho' I trace	"	1	6
" 7 Where e'er you walk	"	1	6
" 8 Lord Remember David	"	1	6
" 9 Pious Orgies	"	1	6
" 10 Guardian Angels	"	1	6
" 11 Lord to thee	"	1	6
" 12 I know that my Redeemer	"	1	6
" 13 O' Magnify	"	1	6
" 14 He was despised			
" 15			
" 16			
" 17			
" 18			
" 19			
" 20			

SONGS.	£	s	d
I know a Bank ..... E. J. Loder.	"	2	"
Oh there's a soft ..... Do.	"	2	"
In doubt in fear ..... I. D. Loder.	"	2	"
The Morning, Evening, Christmas Good Friday, Easter and Sacramental Hymns	"	2	"

Io ti lascio o ca-ra ad-di--o vi-vi più fe-li--ce e scorda-ti di-

p *mf* *p*

me. Strappa, strappa, strappa pur del tuo bel core quell' af-

f *f* *f* *p* *Cres:* *f* *p*

f *p* *f* *p* *f*

fet-to e quell' a--mo-re pen--sa o Di-o che a te non

li--ce il ri-cor-dar---si di me, il ri-cor--dar--si di

sf

Io ti lascio.

ARIA,

Composed by

W. A. MOZART.

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London, Printed & Sold by Birchall & Co. 140, New Bond Street.

PIANO FORTE.

Adagio.

Io ti lascio o ca-ra ad-di-o, vi-vi più fe-li-ce e scor-da-ti di me. Strappa strappa pur del tuo bel co-re quell' af-fet-to quell' a-mo-re pen-sa che à te non li-ce il ri-cor-dar - - - - - si di me.

me. Io ti lascio o ca - - ra ad - - di - - o, vi - - vi più fe-

p

li - - ce e scorda - ti di me. vi - vi più fe - li - ce e scor - da - ti di

p mf mf p mf p

me, e scorda - ti di me, ti las - cio ad - dio ad - di - - o,

ad - dio!

f

"Là ci darem la mano."

ANDANTE.

Là ci darem la ma - no là mi di - rai di

si ve - di, non è lon - - ta - no, par - tiam ben mio da

vor - - rei, e non vor - - re - - i, mi tre - ma un po - co il

qui

p

"La ci darem la mano,"

from the Opera.

IL DON GIOVANNI,

by

Mozart,

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By

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Ent. Sta. Hall.

Price 2/-

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cor, fe--li--ce e ver sa--re--i, ma può bur--lar-mi an-

p

--cor, ma può bur--lar-mi an-cor.

Vie-ni mio bel di-

mf

mi fa pie---tà Ma---set--to.

--let---to

p

Pres___ to non son piu` for_te, non son piu`

mf

Io cangie_ro` tua sor__te.

mf

for_te, non son piu` for__te

Vie_ni vie____ni La ci da_rem la

sf p

sf p

vor_rei_e, non vor_re_i mi trema un po_co il

mano la mi di_rai di si,

cor, ma - - - - puo bur_lar - - - mi an_cor, mi

partiam ben mio da qui vie_ni mio bel di - -

mf

fà pie_tà Ma - - set_to, pre - - - sto non son più for_te, non son più

- - let_to io cangie_rò tua sor_te

p' mf p

for_te, non son più for_te An_diam

An_diam An_diam

Allegro.

An_diam, andiam mio be_ne a ri_storar le pe_ne d'un in___no__

An_diam, andiam mio be_ne a ri_storar le pe_ne d'un in___no__

__cen_te a_mor. An_diam an_diam mio be_ne a ri_storar le

__cen_te a_mor. An_diam an_diam mio be_ne a ri_storar le

pe_ne d'un in__no__cen__te a__mor.

pe_ne d'un in__no__cen__te a__mor. An___diam

An - - diam An - - diam An -

An - - - diam An -

- - diam mio ben an - diam, le pe - ne ri - sto - rar d'un in - no - cen - te a -

- - diam mio ben an - diam, le pe - ne ri - sto - rar d'un in - no - cen - te a -

- - mor.

- - mor.

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*MIRIAM'S SONG.**

"SOUND THE LOUD TIMBREL",

as Sung by

MISS GOODALL,

AT

THE CONCERTS OF ANCIENT MUSIC,

THE ORATORIOS, &c.

from

A SELECTION OF

SACRED SONGS,

BY

THOMAS MOORE ESQ^R.

---

* "And Miriam the Prophetess, the sister of Aaron, took a timbrel in her hand: and all the women went out after her with timbrels, and with dances."

Exod. XV. 20

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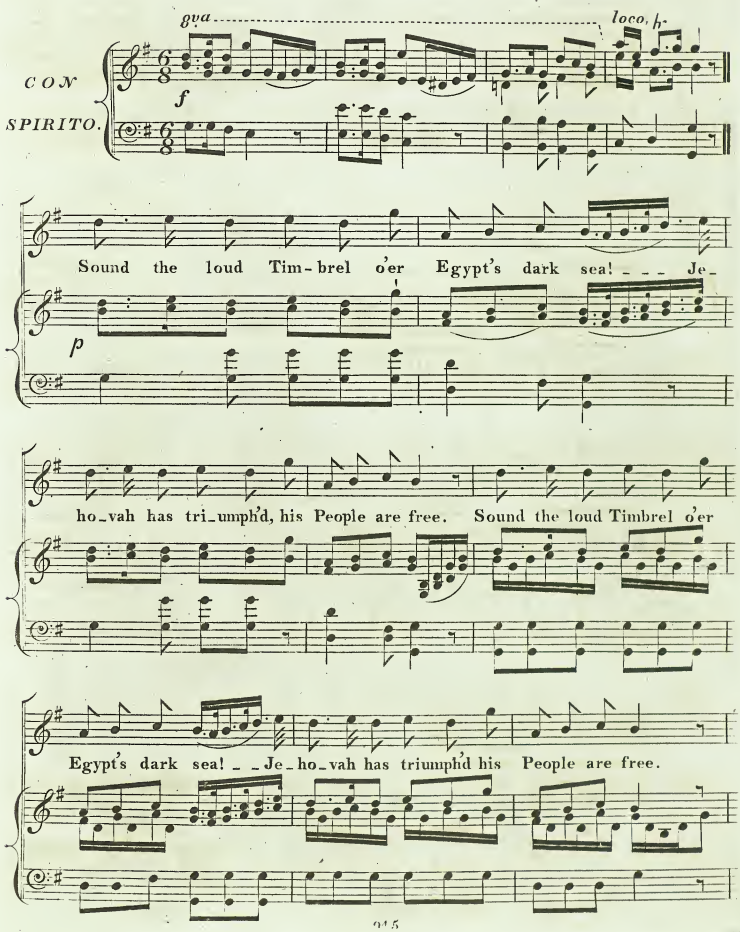
The above is also Published as a Duett, for Two Performers on the Piano Forte, with an (ad lib.) Accompaniment for the Harp. Price 4/-

SOUND THE LOUD TIMBREL.



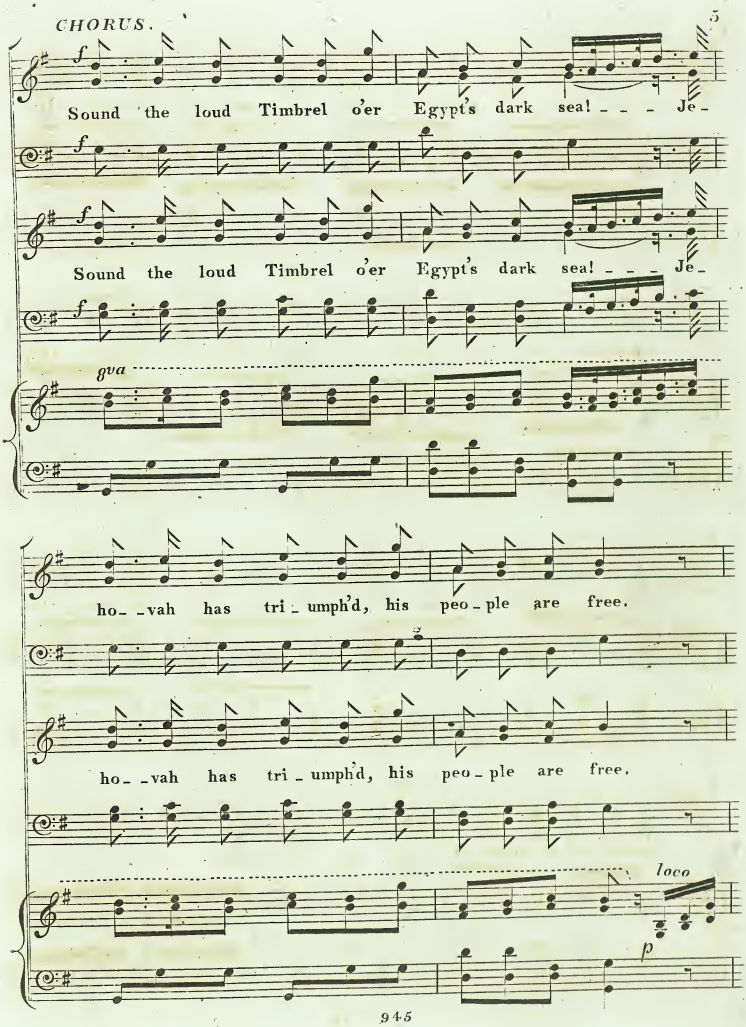
Sing_ for the pride of the Ty_ _ rant is bro_ ken, His

chariots, his horse_men, all splen_ did and brave, How

vain was their boasting! the Lord hath but spo_ ken, And

chariots and horsemen are sunk in the wave.

ff


CHORUS.
5
f
Sound the loud Timbrel o'er Egypt's dark sea! - - - Je-
f
f
Sound the loud Timbrel o'er Egypt's dark sea! - - - Je-
f
8va
ho- -vah has tri- umph'd, his peo- ple are free.
2
ho- -vah has tri- umph'd, his peo- ple are free.
loco
p

Solo.

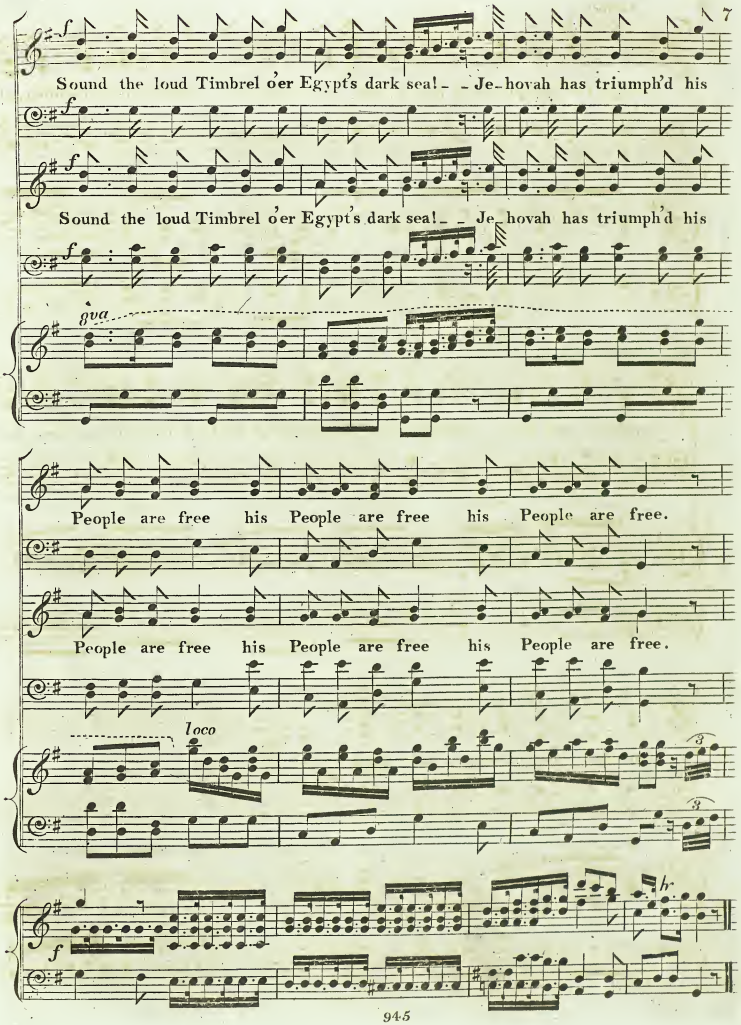
Sing—for the pride of the Tyrant is broken, His chariots, his horsemen, all

Solo.

splendid and brave, How vain was their boasting! the Lord hath but spoken, And

chariots and horsemen are sunk in the wave.

f


7
f
Sound the loud Timbrel o'er Egypt's dark sea! - - Je-hovah has triumph'd his
Sound the loud Timbrel o'er Egypt's dark sea! - - Je-hovah has triumph'd his
8va
People are free his People are free his People are free.
People are free his People are free his People are free.
loco
3
3
h.
f

Praise to the Conqueror, O praise to the Lord _ _ His word was our ar_row, his

p

Solo

breath was our sword! Who shall return to tell Egypt the sto_ry Of

Solo

those she sent forth in the hour of her pride? For the Lord hath look'd out from his

pillar of glory And all her brave thousands are dash'd in the

CHORUS.

tide. Sound the loud Timbrel o'er Egypt's dark sea! _ _ Je _

Sound the loud Timbrel o'er Egypt's dark sea! _ _ Je _

8va

pp p

ho - vah has tri - umph'd, His Peo - ple are free.

ho - vah has tri - umph'd, His Peo - ple are free.

f

Sound the loud Tim - brel o'er Egypt's dark sea! - - Je -

f

f

Sound the loud Tim - brel o'er Egypt's dark sea! - - Je -

f

ff

ff

ho - vah has tri - umph'd, his Peo - ple are free, his

ho - vah has tri - umph'd, his Peo - ple are free, his

ff

loco

ff

People are free. His People are free.

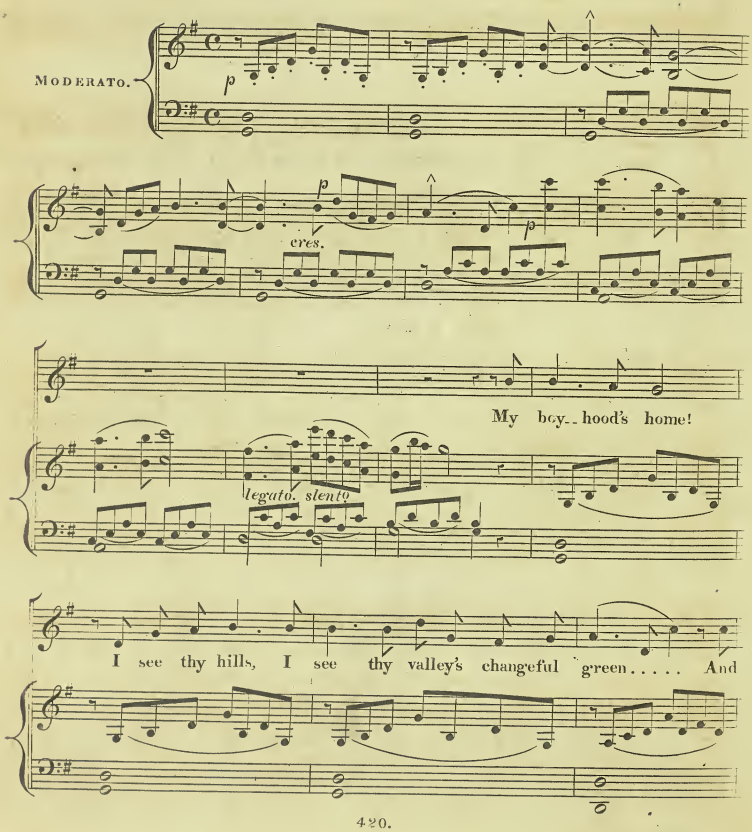
People are free. His People are free.

3

ff

3

MY BOYHOOD'S HOME.



MY BOYHOOD'S HOME,

Air,

Sung by

Mr. H. PHILLIPS,

IN THE GRAND OPERA

AMILIE,

OR

THE LOVE TEST,

PERFORMED AT THE

Theatre Royal Covent Garden!

The Words by

J. T. HAINES,

The Music by

W. M. ROOKE.

Ent. Sta. Hall.

Pr. 2/-

LONDON,
Published by J. DUFF & Co. 65, Oxford Street;
And CRAMER, ADDISON & BEALE, 201, Regent Street.

manhood's eye a tear - drop fills, Tho' years have roll'd since thee I've

seen..... My boyhood's home! I see thy hills, I see thy valley's changeful

green..... And manhood's eye a tear-drop fills... a tear-drop fills, Tho'

ritard.

years have roll'd..... since thee I've seen, Tho' years have roll'd since thee I've

ritard.

seen. . . . . My boy_hood's home, my na_____tive home, my

ritard.

boyhood's, boy_hood's home. I

mf *ritard.* *cres.* *ritard.* *dim.*

Più Presto.

come to thee from war's dread school. . . . A war_rior stern o'er thee to

f *p* *Più Presto.* *f* *p* *f* *p*

ritard. *accel°*

rule; . . . . . But while I gaze on each lov'd plain, ... I

f *p* *ritard.* *accel° e cres poco*

tempo I^mo *ad lib:*

feel . . . . . I feel I am a boy a---gain. To the

tempo I^mo *ad lib:* *f* *p*

f *pp*

war - steed a--dieu, to the trumpet farewell, To the pomp of the

pp

palace, the proud gilded dome; For the green scenes of childhood I

f

bid ye farewell, The war-ri-or returns to his boyhood's lov'd home, For the

p *f*

ritard.

green scenes of childhood I bid ye fare_well, The warrior returns to his

p

ad lib:

boyhood's lov'd home, to his boyhood's lov'd home, his lov'd native home, to his

p

cal voce. *Tempo.* *p*

lov'd native home, re____turns to his lov'd native home... My

p *f* *mf*

boy_hood's home! I see thy hills, I see thy val_ley's changeful

green.... And manhood's eye a tear-drop fills.....a tear-drop fills, Tho'

ritard.

years have roll'd.... since thee I've seen, Tho' years have roll'd since thee I've

ritard.

seen..... My boy-------hood's home! my na----tive home! my

ritard.

boy-hood's boy--hood's home.

ritard.

mf *ritard.* *cres.* *dim.*

MARY QUEEN OF SCOTS' ADIEU TO FRANCE.

A Romance,

Sung by

Miss Wood,

The Music Composed & Dedicated to

Mrs Fitcham,

BY

EDWIN J. NIELSON.

Ent. Sta. Hall.

Pr. 2s/

LONDON.

Published by W. D. Aldridge, 204. Regent Street.

ALSO BY THE SAME COMPOSER.

Better Land.	2s/	Which well you think of me.	2s/
Beautiful Moon.	do.	When my Soul wings her flight.	do.
I Hae nae body now.	do.	The Dark tides of time. duet.	do.
Maggy O'Bucclough.	do.	The Glistnings of Nature. do.	do.
O Call my Brother back to me.	do.	The Sleepers. do.	do.
Smile on pretty Boy.	do.		

MARY QUEEN OF SCOTS ADIEU TO FRANCE.

Composed by Edwin J. Nielson

ANDANTE GRAZIOSAMENTE.

VOICE.

PIANO FORTE.

Legato.

mf

T'wards my na_tive soil mournful

p

I ad_vance_A_dieu, dear land! farewell sweet sun_ny France! These

eyes refuse to quit thy hap - - - py shore, For ne'er a -

las! will they behold thee more. In.... dreams a - lone be hers each

mf

mf

grace - - ful sport, That smil'd the hours a - - way at thy gay

Rall:

Colla voce.

court; . . . . . 'Tis but this fra - - gile form they

a Tempo.

p

a Tempo.

Lady Queen of Scots adieu to France.

Rall:

bear a__way, Mary's fond heart with France will e___ver

Colla voce.

stay.

a Tempo.

mf

Scenes of my

p

ear___ly days, of..... hope's bright years! Oft shall I

mourn for thee in si - - - lent tears: . . . . . Tears for

thee each day will be - dew my cheek, And lone - - ly

sighs my fer - - - vent pas - - - sion speak. . . . . Would

mf

my sad soul e'en now might wing her flight 'Twere bliss, sweet

mf

Mary Queen of Scot's adieu to France.

Rall:

France! to pe___rish in thy sight!. . . . . Take me, some

Colla voce.

a Tempo.

kind___ly breeze, some friend__ly wave__ Sco__tia I

a Tempo.

Rall:

view but as a living grave. a tempo.

Colla voce.

mf

Mary Queen of Scot's adieu to France.

W. H. Aldridge, 264, Regent Street.

RECIT:

Numi che inte si mai! Dunque il mio be_ne sarà d'al_tri consorte! oh sven_

a Tempo.

tu_ra! oh martir peggio di morte!

p

Cres:

Oh a_mi__ci_zia! Oh dover! co_stanza! a_mo__re!

f

a Tempo.

ra_du_na_te_vi tutti intorno al cor.

p

Fa to cru del! più non ti

Cres:

f

f

Numi che intesi mai! Recit.vo e.
Se M'abbandoni bella speranza?

CAVATINA

In the Opera of

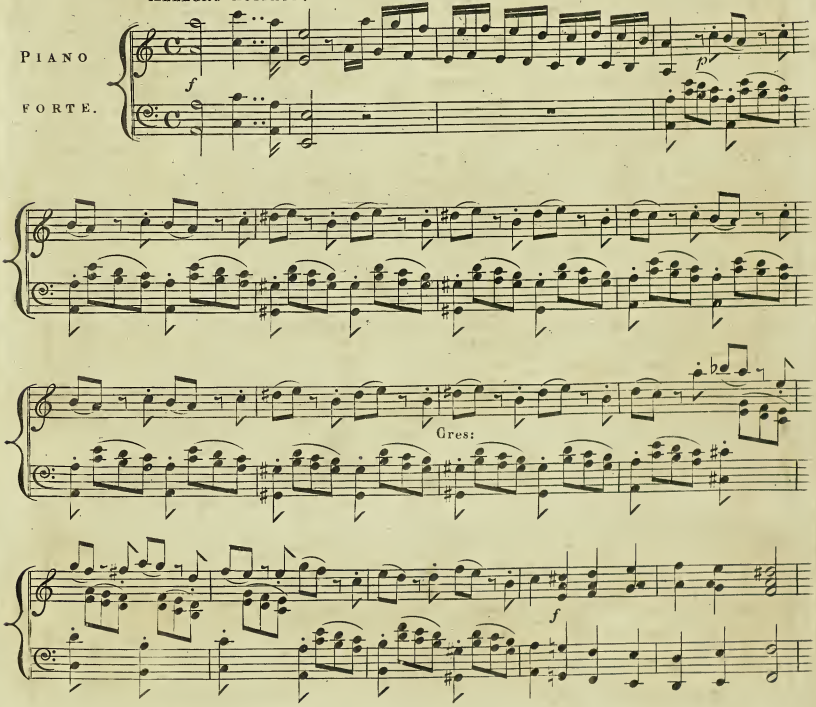
NITOCRI,

Composed by

Signor Mercadante.

Ent. Sta. Hall. Price 2/6.

London, Published by W. A. Aldridge, 264, Regent Street.



te - - - - - - - - - mo or - mai al fin non puoi più mi - se - ro

far - mi se mi to - gli il po - - ter fin di la - gnar - - - - mi!....

LEGATO.

p

Se m'ab - ban - do - - - ni, bel - - - - - la spe - ran - - - za,

la mia cos - tan - za sen - to languir, sen - to languir.

Sen___za il mio be____ne vi_____vere oh De___i!

no, non po tre__i me__glio mo_rir.....

Se m'ab_ban_do__ni, bel_____la spe_ran___za

la mia co_stan_za sento lan_guir, sento lan guir,

a Piacere.

la mia co___stan____za sen_____to lan__

8va

loco

Allegro moderato.

-guir.

Dolce.

Ah ba - - -

rinf:

Decres:

p

-le - - na un raggio an - - co - - ra di spe - ran - za in tal do - - lor,

Di spe - - ran - za in tal do - - - lor! quan to è

p

fi - - do il mio te - so - - ro chi non l'a - - ma ancor non sà di tra -

-dir - - mi il ben che a - - do - - - ro, nò, ca - - - pa - - - ce il cor non

ha, nò, nò, nò, ca - pa - - - ce il cor non ha quanto è

a Piacere.

fi - - - do il mio te - - - so - - - - ro chi non l'a - - - ma ancor non

sa di tra - dir - - mi

p

il ben che a - - do - - - ro nò ca -

Cres:

_pa_ _ _ce il cor non ha,

f

nò, ca _ _ _ _ _pa_ _ _ce il cor non

ha, nò! ah ba_ _le_ _ _na un rag_gio an_co_ _ra di spe_ _

p

_ran_za in tal do_ _ _lor, di spe_ _

_ran_za in tal do_ _lor quan_to è fi_do il mio te_so_ _ro, chi non

l'a_ma ancor non sà, di tra_dir _ _ mi il ben che a_ _ do_ _ _ ro nò ca_ _

_pa_ _ ce il cor non ha nò, nò, nò, ca_pa_ _ ce il cor non ha, quan_to è

fi_ _ do il mio te_ _ so_ _ ro, chi non l'a_ _ ma nò, nò, non sà di tra_

dir _ mi il ben che adoro nò ca_pa_ _ ce il cor non ha, nò ca_

_pa_ _ _ _ ce il cor non ha, nò tra_dir_ _ mi il ben che a_

-do - - - ro nò ca - pa - - - ce il cor non ha, nò ca-

-pa - - - - ce il cor non ha, nò ca - pa - - - ce il cor non

fp *fp* *fp* *fp*

ha, nò ca - pa - - ce il cor non ha, il cor non

f

ha, il cor non ha, ... non

ha!

ff

W. H. Aldridge, 264, Regent Street.

THE LIGHT OF OTHER DAYS,

Ballad,

Sung by

Mr. H. Phillips,

In the Grand Opera

THE MAID OF ARTOIS,

Performed at the

Theatre Royal Drury Lane.

The Words by

Alfred Bunn, Esq.re

The Music by

M. W. BALFE.

Ent.Sta Hall. *Price 2/*

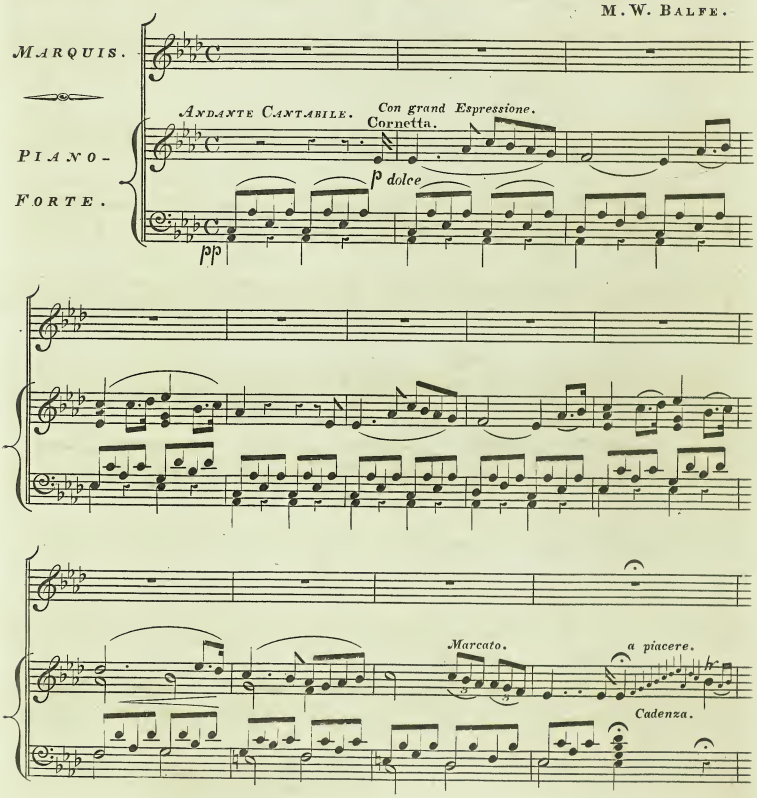
LONDON,

Published by CRAMER, ADDISON & BEALE, 201, Regent Street,

and 67, Conduit Street.

THE LIGHT OF OTHER DAYS.

M. W. Balfe.



The light of other days is fa - - - - ded, And

p

all their glo - ries past, For grief with heavy wing hath

sha - - - - ded The hopes too bright to last; The

world which morning's mantle cloud - - - ed, Shines forth with pu - - rer

rays; But the heart ne'er feels, in sorrow shroud - - ed, The

Colla Parte.

pp

light of o - - ther days. But the heart ne'er feels, in sorrow

shroud - - - - - ed, The light of o - - - ther days.

pp dolce

The

leaf which Autumn tempests wi - - ther, The birds which then take

wing, When win - - - - ter's winds are past come

hi - - - - ther, To wel - - come back the Spring; The

ve - - - - ry I - vy on the ru - - - - in, In Gloom full life dis -

- plays; But the heart a-lone sees no re - new - - - ing, The

Colla Parte. *pp*

light of o - - ther days. But the heart a-lone sees no re-

- new - - - - - - ing, The light of o - - ther days.

pp dolce

p

would as=pire In songs like her's in songs like her's re=joice - - - - - -

in songs like

her's re=joice - - - - - - - - - - in songs like her's re=joice

f

Oh! had I Jubal's Lyre or

p

Miriam's tuneful voice, Oh! had I Jubal's Lyre or Miriam's tuneful voice To

Oh! had I Jubal's Lyre

COMPOSED BY

G. F. Handel,

Arranged by Osmond Saffery.

Pr. 1/

London, Published by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ALLEGRO

f *p*

f *p*

Oh! had I Jubal's Lyre or Miriam's tuneful Voice Oh! had I Jubal's Lyre or

f *p*

Miriam's tuneful Voice To sounds like his I would as=pire to sounds like his I

sounds like his I wou'd aspire in songs like her's in songs like her's re = =

= joice

in songs like her's re = = joice

in songs like her's rejoice My

f

humble strains but faint = = ly show how much to Heav'n and Thee I owe My

p

humble strains but faint = = ly show how much to Heav'n and Thee I owe how

Adagio.

much to Heav'n and Thee I owe.

Adagio.

Printed by Goulding & Co. 20 Soho Square London.

The Poetry by Thos Haynes Bayly. *The Music by J. P. Knight.*

VOICE

PIANO FORTE

WITH MELANCHOLY FEELING BUT NOT TOO SLOW.

p

Of what is the old man think-ing As he

leans on his oak-en staff From the May-day pastime shrinking He

shares not the merry laugh But the tears of the old man flow As he

"OF WHAT IS THE OLD MAN THINKING,"

B A L L A D,

THE POETRY BY

THOMAS HAYNES BAYLY ESQ^R

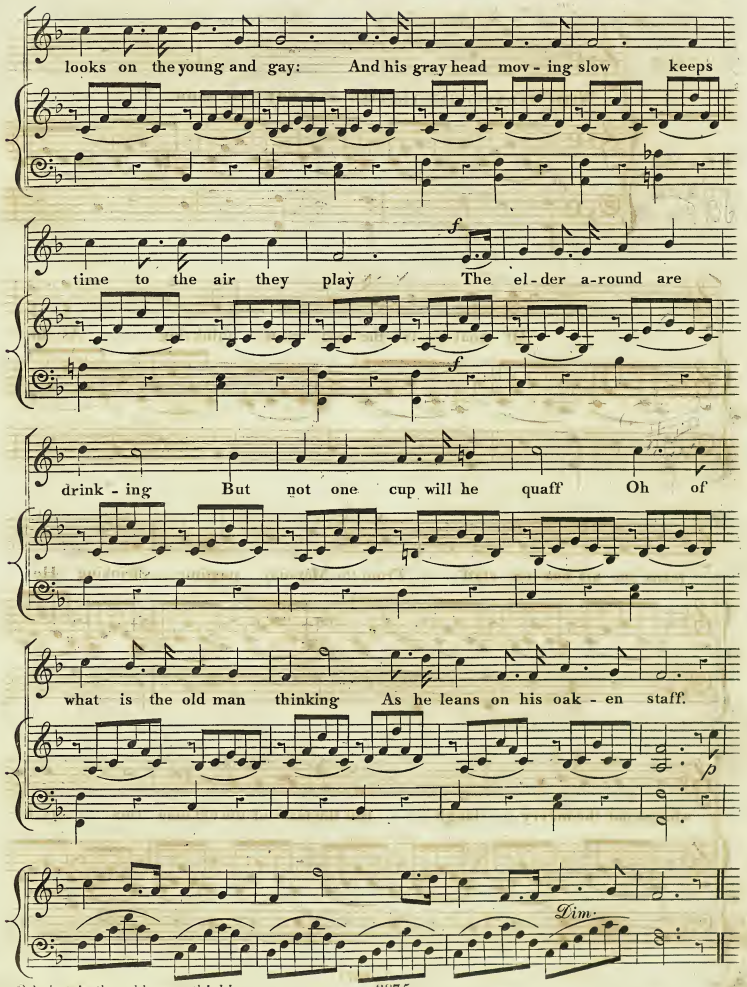
THE MUSIC COMPOSED,

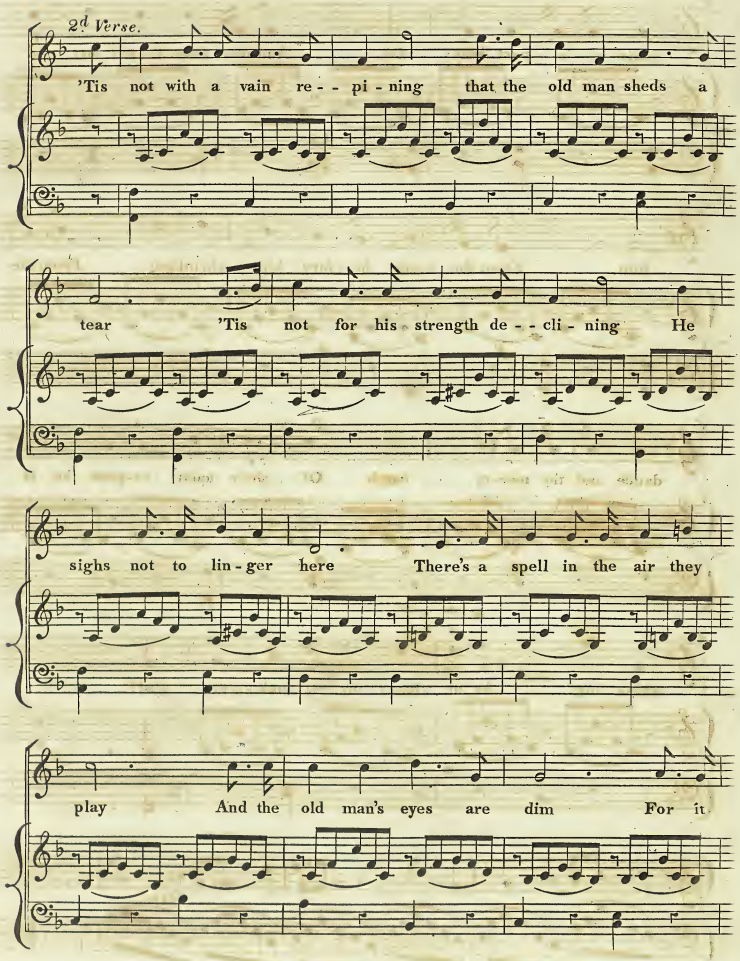
BY

J. P. KNIGHT.

Ent. Sta. Hall. *Price 2/-*

London, Published at MORI & LAVENU'S New Musical Subscription Library, 28, New Bond St.


looks on the young and gay: And his gray head mov - ing slow keeps
time to the air they play The el - der a-round are
f
drink - ing But not one cup will he quaff Oh of
what is the old man thinking As he leans on his oak - en staff.
p
Dim.


2d Verse.
'Tis not with a vain re - - pi - ning that the old man sheds a
tear 'Tis not for his strength de - - cli - ning He
sighs not to lin - ger here There's a spell in the air they
play And the old man's eyes are dim For it

calls up a past May - - day, And the dear friends lost to

him From the scene be - fore him shrinking From the

dance and the mer-ry laugh Of their calm re-pose he is

think - ing As he leans on his oak - - en staff.

Dim:

Of what is the old man thinking

ah! tor_na tor_na o ca_ro og_get_to a be_ar_mi d'un tuo sguardo vie_ni

p

te_ne_ro Ed_gardo i miei gior_ni a con_so_ _lar ch'io ti

po_si sul tuo pet_to, ch'io ti par_li an_cor d'a_ _mo_ _re egli af_

fan_ _ni del mio core io po_ _ _trò di_ _ _men_ _ti_ _ _

car po_trò po_trò di_men_ti_car di_men_ti_ _car . . . . . .

pp

Perche non ho

"Perche non ho."

Aria,

from the Opera of

LUCIA DI LAMMERMOOR,

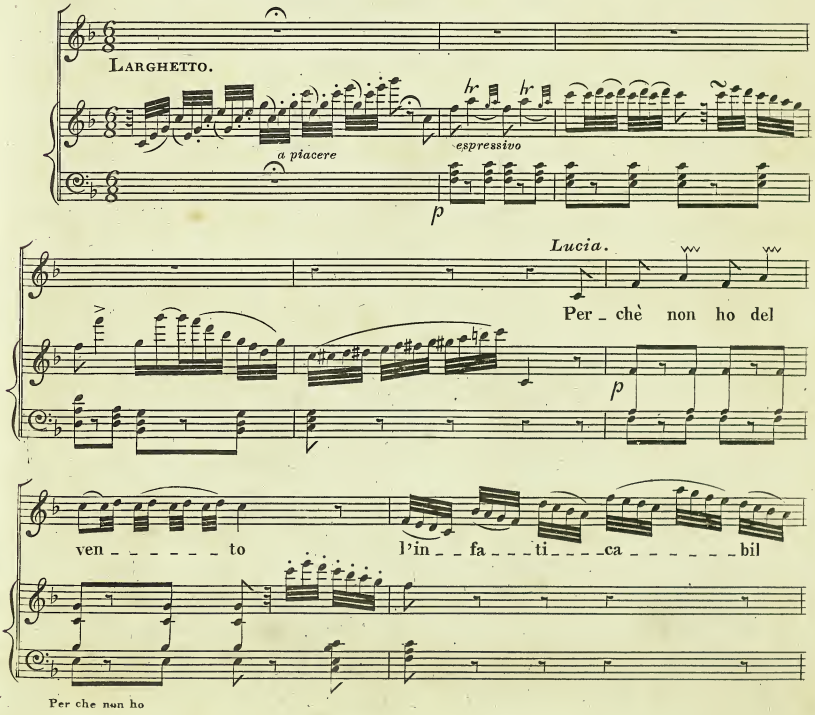
Composed by

DONIZETTI.

Ent. Sta. Hall. Price 3,-

London. Published by MORI & LAVENU, 28 New Bond Street. Music & Musical Instrument Sellers by Appointment to

HER MAJESTY THE QUEEN. & H.R.H. THE DUCHESS OF KENT.



vin_ce ogni for_za a_mo_re te_co te_co son' io mio

ben I nos_tri co_ri ah! no di sgiungere no non può ne_

pp

me_no il ciel non può ne me no il ciel ah! i nos_tri

pp

cor non può di_sgiun_ge_re ne_

me_no non può ne me_no il ciel.

Per che non ho

Allegro Moderato.

8va

loco

tor_na tor_na o caro og_ getto a be ar_ mi d'un tuo sguardo vieni

p

te_ ne_ ro Ed_ gardo i miei gior_ ni a con_ so_ _ _ lar ch'io ti

po_si sul tuo pet_to, ch'io ti par li an_cor d'a_ _mo_ _re e gli af_

Perche non ho

fan_ni del mio co_re io po trò di_ _men_ti_ _car po_trò po

pp

trò di_men_ti_car di_men_ti_ car. . . . . si si_po trò di men_ti_

rall

car. . . . . po_trò. . . di men_ _ti_car.

colla parte *sf* *p* *cres:*

Oh Ed_gardo oh Ed_ _gardo

sf *poco a poco* *rinforz* *sf* *fp* *fp*

ah vie_ _ _ _ _ _ _ _ _ _ _ _ _ _ni

sf

Perche non ho

vo - - - - lo sempre in-estra - - - - neo suo - - - - - lo ti segui-

f

a piacere

rei ti se-gui-rei mi - - - - o ben o-ve tu sei sen

p

vo - - - - li-no imiei sos-pi - - - - - ri al-men! ah! . . . . .

. . . . . si in-van da te mi par - - - - - - - te di

ri - - o de - - stin - - - - te no - - - - - re

Per che non ho

si si po_trò di_men_ti_car . . . . . po_trò . . . di_men_ti

sf

car io po_trò di_men_ti_car po_trò po_

p

fp fp fp fp

p

trò di_men_ti_car di_men_ti_car_di_men_ti

ff

car po_trò di_men_ti_car

f f sf

sf

Perche non ho

LUCIA DI LAMMERMOOR,

OPERA SERIA.

PERFORMED AT *SAN CARLOS, NAPLES, & THE THEATRE ITALIEN, PARIS.*

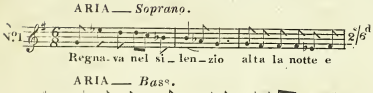
COMPOSED BY

DONIZETTI.

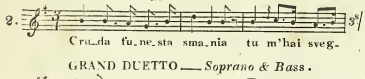
London. Published by *Mori & Lavenu* 28 New Bond Street.

TABLE THEMATIQUE.

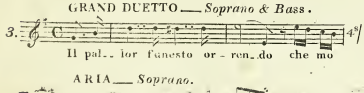
ARIA — *Soprano.*



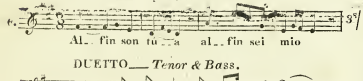
ARIA — *Basso.*



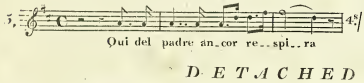
GRAND DUETTO — *Soprano & Bass.*



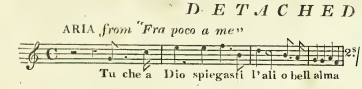
ARIA — *Soprano.*



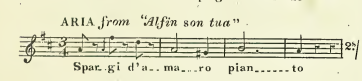
DUETTO — *Tenor & Bass.*



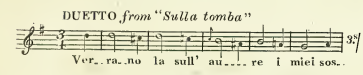
GRAND DUETTO — *Soprano e Tenore.*



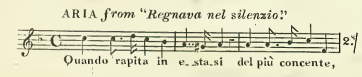
QUARTETTINO — *Soprano, Tenor & two Basses.*

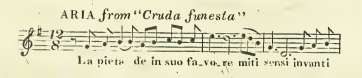


ARIA — *Bass.*



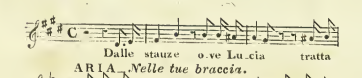
ARIA — *Tenor.*



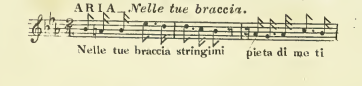


DETACHED MOVEMENTS.

ARIA *from "Fra poco a me"*



ARIA *from "Alfin son tua"*



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RUTH.

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Con Espressione.

p

Entreat me not to leave thee, or to re-

turn from following after thee: for where thou goest I will

go; and where thou lodgest, I will lodge:

f

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thy people shall be my people, & thy God my God: thy people shall be

marcato

my people, and thy God my God: where thou di ..... est,

rall

I will die, and there will I be bu ..... ri ... ed,

dim p pp

there will I be bu ..... ri ..... ed.

f 3 dim pp ppp

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VOCE.

PIANO FORTE.

Larghetto.

p dol.

Rose! soft__ly bloom___ing, form'd to al__lure,

p *mf*

Em___blem of Na____ture, love____ly and pure!

p *mf*

Em------blem of Na-------ture, love------ly and

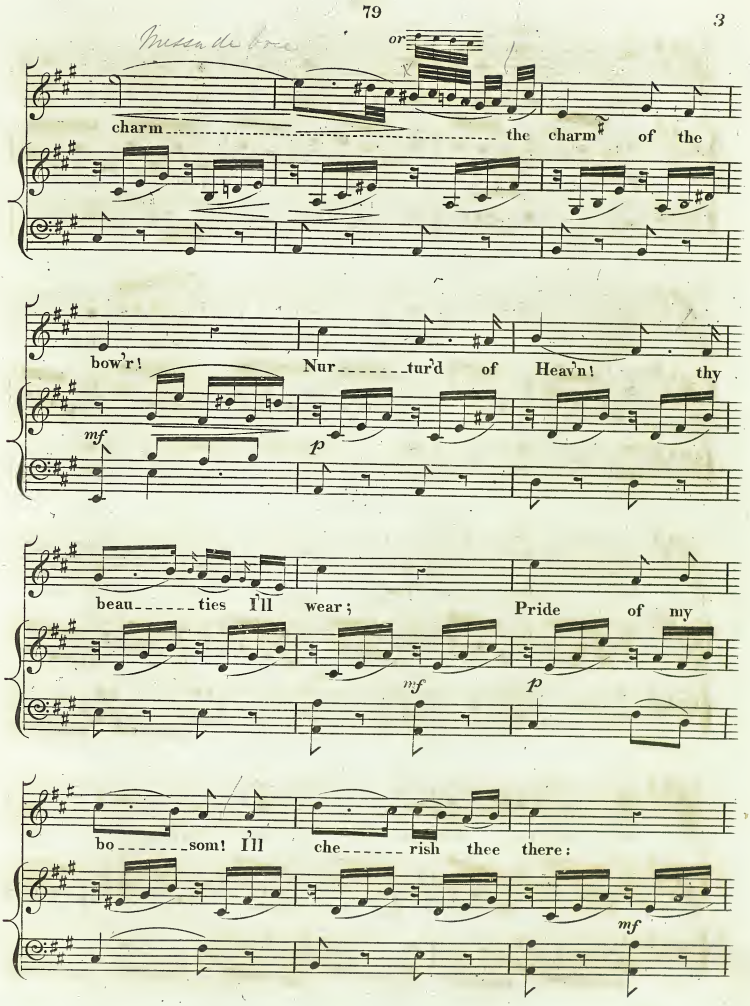
p *p*

pure! Thorns press a-----round..... thee;

Yet, gen--tle Flow'r! Smiles still are

p

thine....., the charm of the bow'r! the


Mezza di bocca
or
charm the charm of the
bow'r! Nur tur'd of Heav'n! thy
mf
p
beau ties I'll wear; Pride of my
mf
p
bo som! I'll che rish thee there:
mf

Pride of my bo_____ som! I'll che_____ rish thee

p *p*

Un poco piu vivace.

there: Smiles still are thine, in de__

mf *p*

__cays wast___ing hour; So, gen_tle

mf 8 *mf*

flow___er, So, gen__tle flow__er,

dim. *mf* *dim.* 8 *dim.* *mf* *dim.*

pp Tempo 1mo

Peace ful ly smi ling, Oh! let me be,

pp

or

dy ing sweet Rose sweet Rose like

Li ving and dy ing, Sweet ..... Rose, like

colla parte

p

thee! Li ving and dy ing, Sweet Rose, like

p *mf*

thee!

dim.

p

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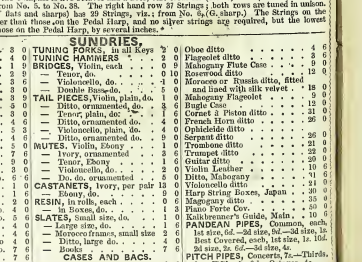

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p mf

Cie__lo è troppo bar_ba_ro il tuo ri_gor è troppo bar_ba_ro il tuo ri_

f

_gor. So__ave im_ma___gine d'a_mor di pa_____ce tù

spi___ri all' a_____nima tù spi___ri all' a_nima dolce vi_

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spi - - - ri all' a - nima dolce vi - gor.

-gor, se tal de_lizia, m'invidi, o Cielo è troppo bar___baro il tu_o ri_

-gor se tal de_li_zia m'in_vi___di, o Cie_lo, è . . . . . troppo

barbaro il tuo. . . . . ri___gor

Soave immagine d'amor.

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The Sabbath Bell.

I.

Pilgrim! that hast meekly borne
All the cold world's bitter scorn;
Journ'ying through this vale of tears,
Till the promised land appears,
Where the pure in heart shall dwell,
Thou dost bless the Sabbath-Bell!

II.

Idler! following Fashion's toys,
Seeking 'mid its empty joys,
Pleasure—that must end in pain,
Sunshine—that will turn to rain;
What does whisp'ring conscience tell,
When thou hear'st the Sabbath Bell?

III.

Poet! dreaming o'er thy lyre,
Wasting health and youthful fire;
Wooing still the phantom Fame,
For at best, a fleeting name;
Burst the chains of Fancy's spell,
Listen; 'tis the Sabbath Bell!

IV.

Monarch! on thy regal throne,
Ruler! whom the nations own;
Captive! at thy prison grate,
Sad in heart, and desolate;
Bid Earth's minor cares farewell,
Hark! it is the Sabbath Bell!

V.

Statesman! toiling in the mart
Where Ambition plays his part;
Peasant! bronzing 'neath the Sun
Till thy six days' work are done;
Every thought of bus'ness quell,
When ye hear the Sabbath Bell!

VI.

Maiden! with thy brow so fair,
Blushing cheek, and shining hair;
Child! with bright and laughing eye,
Chasing the wing'd butterfly;
Hasten! when o'er vale and dell,
Sounds the gath'ring Sabbath Bell!

VII.

Trav'ler! thou whom gain or taste,
Speedeth through Earth's weary waste;
Wand'rer! from thy native land,
Rest thy steed, and slack thine hand,
When the Seventh-day's sunbeams tell,
There—they 'wake the Sabbath Bell!

VIII.

Soldier! who on battle plain
Soon may'st mingle with the slain;
Sailor! on the dark blue sea,
As thy bark rides gallantly;
Prayer and praise become ye well,
Though ye hear no Sabbath Bell!

XI.

Mother! that with tearful eye,
Stand'st to watch thy first-born die;
Bending o'er his cradle-bed,
Till the last pure breath has fled;
What to thee of hope can tell,
Like the solemn Sabbath Bell?

X.

"Mourner! (thus it seems to say,)
Weeping o'er this fragile clay;
Lift from earth thy streaming eyes,
Seek thy treasure in the skies;
Where the strains of Angels swell
One eternal Sabbath Bell!"

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ANDANTINO. *dolce.*

VOCE.

MAIDEN! with thy brow so

PIANO FORTE.

p

Cres.

fair, Blush_ing cheek, and shin_ing hair

; CHILD! with bright and laugh_ing eye, Chasing the

Cres.

winged but_ter_fly;

dim e ritard. *pp*

mf

Has_ten. when o'er vale, and dell. Sounds the

p mf

mf

dim. Piu lento. Sotto voce.

gath'__ring Sab___bath Bell. Sounds the gath'____ring

Piu lento.

dim. p

f ad lib. Ritard.

Sab____bath Bell. Sounds the gath'____ring Sab____bath

f Ritard.

f

mf

Bell

dim.

mf

SOLDIER! who on battle plain, Soon may'st

p

min---gle with the Slain; SAILOR! on the

Cres.

dim.

mf

dark blue Sea, As thy bark rides

mf

f

mf

f

gal---lant---ly;

dim e ritardando.

pp

Dolce. *Cres.*

Prayer, and praise be---- come ye well, Though ye

p

dim. *Piu lento* *Sotto voce.*

hear no Sab--- bath Bell. Though ye hear no

p

ad lib. *Rit:*

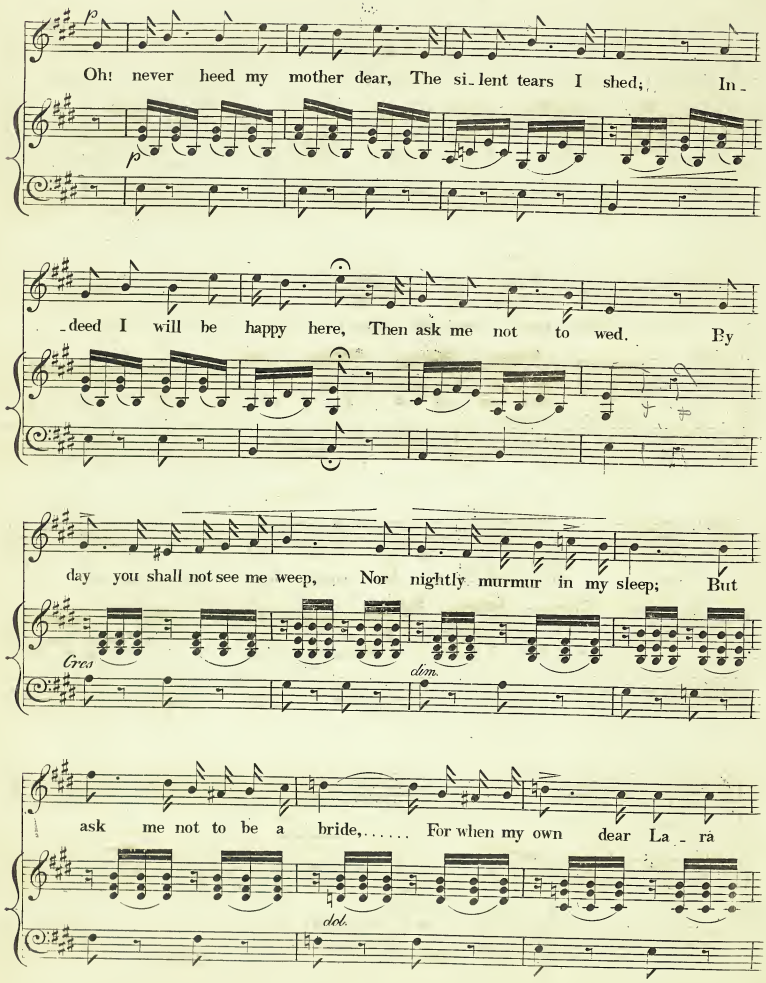
f

Sab---- bath Bell. Though ye hear no Sab------ bath

f *Rit:*

Bell. *dim.*

mf


p
Oh! never heed my mother dear, The si_lent tears I shed; In_
p
_deed I will be happy here, Then ask me not to wed. By
day you shall not see me weep, Nor nightly murmur in my sleep; But
Cres
dim.
ask me not to be a bride,..... For when my own dear La_ra
dol.

THE GRECIAN DAUGHTER,

The Poetry by T. H. Bayly Esq.r *The Music by T. P. Knight.*

VOICE.

ANDANTE CON MOLTO ESPRESSIONE.

PIANO FORTE.

p

Cres.

p

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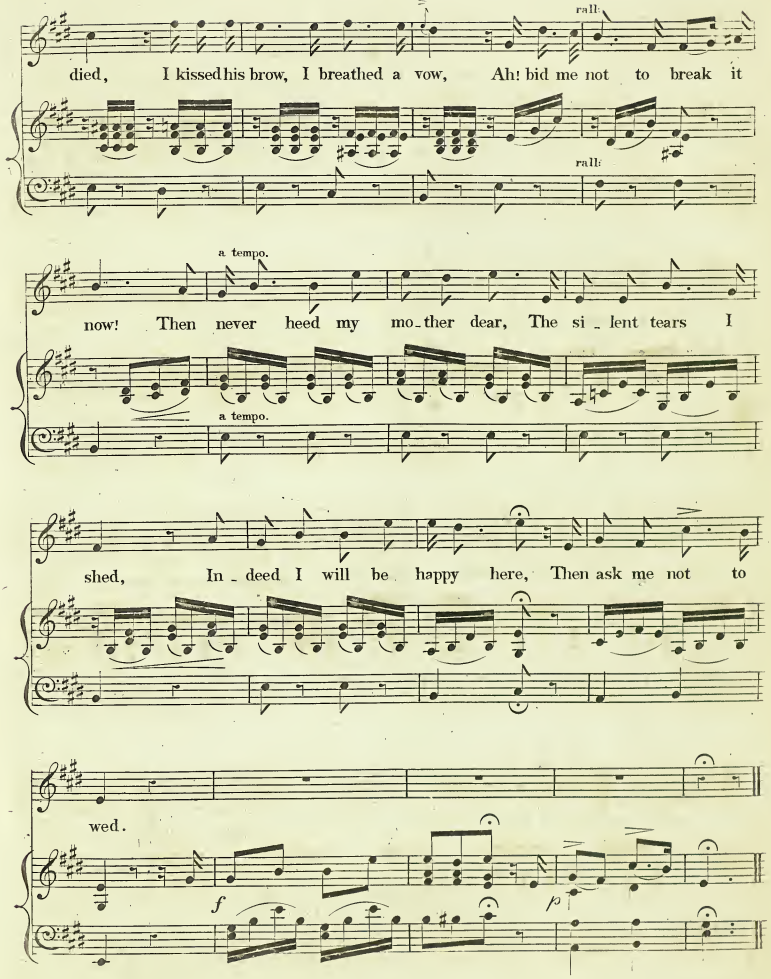
rall:
died, I kissed his brow, I breathed a vow, Ah! bid me not to break it
rall:
a tempo.
now! Then never heed my mo_ther dear, The si_lent tears I
a tempo.
shed, In_deed I will be happy here, Then ask me not to
wed.
f
p

p

He was the first love of my heart; My last love he will prove, Then

p

mother we will never part, Name not a - no - ther love! At

morn I decked him for the fight, I bathed his blood-stained brow at night; And

Cres: *dim.*

now in his cold grave he lies, ... There is no joy for these sad

dol.

rall:

eyes; Talk not of bridal robes to me, No, mother, no, it must not

rall:

a tempo.

be! Then never heed my mo_ther dear, The si_lent tears I

a tempo.

shed, In_deed I will be happy here, Then ask me not to

wed.

f *p*

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THE LANDING OF

THE PILGRIM FATHERS.*

The Words by Mrs. Hemans. The Music by her Sister.

MAESTOSO.

VOICE.

PIANO-FORTE.

The breaking waves dash'd high, On a stern and rock bound coast; And the woods against a stor-my sky, Their gi-ant branch-es toss'd. And the hea-vy night hung dark, The

p

* The first settlers in New England are thus named by their descendants, who annually celebrate the day of their landing on the rock of Plymouth — Massachusetts.

hills and wa..ters o'er, When a Band of Exiles moor'd their Bark, On the

wild New England shore.

Espress:

pp

Not as the Conqueror comes, They the true hearted came;

f *p*

Not with the roll of the stir..ring Drums, Or the Trumpet that sings of

f

Fame. Not as the Fly_ing come, In si_lence and in fear, They

p *pp*

shook the depths of the desert's gloom, With their Hymns of lof_ty cheer.

f Animato.

ff

A_midst the storm they sang! And the stars heard and the sea! And the

f

sound..ing aisles of the dim woods rang, To the An..them of the

ff

Free! The Ocean Eagle soar'd, From his nest by the white wave's

foam, And the rocking Pines of the Fo..rest roar'd, This was their

welcome home!

Espressivo.

What sought they thus a_far Bright Jewels, Bright Jewels, Bright

Espress:

Jewels of the Mine? The wealth of seas, the spoils of war? They sought a

dim.

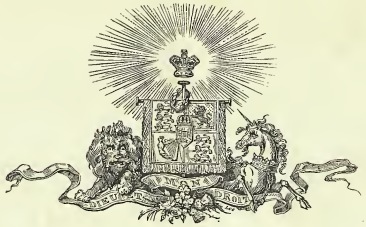
Poco piu Lento.

Faith's pure shrine. Aye call it ho_ly ground, The soil where first they

p

trod_ They have left unstain'd what there they found, Freedom to worship God!

f



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England's dead.
Evening Gun (The)
Evening Song of the Tyrolese Peasant.

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Have you left the Greenwood?
Hebrew Mother.
He never smiled again.
Highland Message (The).
Homes of England.
Hymn to Glory.—*Duet.*

I dream of all things Free.
If thou hast crushed a Flower.
I remember, I remember.
Invocation.—*Songs of Captivity.*
I would we had not met again.

King of Arragon's lament.
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Leave me not yet.
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My gentle Child.

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Oh many a Voice is thine.
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There's not an eye will weep for me.

ANDANTE.

I go_ but where_so_e'er I flee, There's not an eye will weep for me; There's

not a kind con_genial heart, Where I can claim the meanest part; Nor

There's not an eye will weep for me,

Sung by

Mrs H. Cawse

The Poetry by

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Why comes he not.
The Bird of Love.
The Tear.
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The dark Suliote.
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thou, who hast my hopes un---done, Wilt sigh, although I love but one. Nor

thou, who hast my hopes undone, Wilt sigh, although I love but one.

To

think of ev---ry early scene, Of what we are, and what we've been, Would

There's not an eye.

whelm some soft..er hearts with woe. But mine, a...las! has stood the blow; Yet

still beats on as it be....gun, And ne..ver tru..ly loves but one. Yet

still beats on as it be..gun, And ne..ver tru..ly loves but one.

'Twould soothe to take one ling'ring view, And bless thee in my last a_dieu; Yet

wish I not those eyes to weep For him that wan_ders o'er the deep; His

Home, his hope, his youth are gone, Yet still he loves and loves but one. His

Home, his hope, his youth are gone, Yet still he loves and loves but one.

f

There's not an eye.

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"Trip with me"?

Poco Allegretto.

pp

Cres

Trip with me, trip with me,

ff *p*

o'er the golden sands to night; Now the day's past away, Now the moon is

shining bright: Waves I've calm'd, winds I've charm'd All is hush't o'er earth and sea:

Not a sound breathes a--round, save the Mermaids me---lo----dy.

Trip with me, trip with me, o'er the gol--den sands to - night;

p

Now the day's past a--way, Now the moon is shining bright.

ral:

Come oh come the night is waning, Soon will dawn the envious day:

Seize the moon light hours remain__ing, Join our re__vels while you may.

p *Cres* *ral:*

Trip with me, trip with me, o'er the golden sands to night,

pp

Now the day's past a__way, Now the moon is shining bright.

Piu Spiritosamente.

O__ver meadow, o___ver lea, Round the mer___ry greenwood tree:

Cres *Poco* *a* *poco*

Come oh come ere morning breaks, Ere the drow_sy world a wakes.

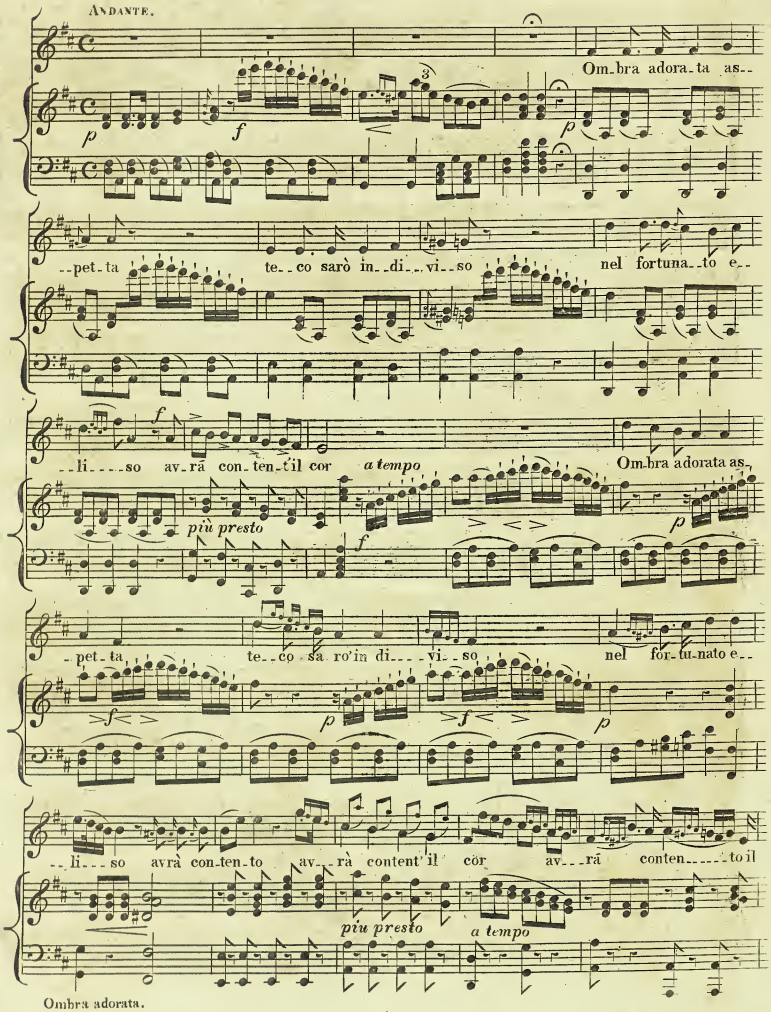
pp

O__ver meadow, o__ver lea, Come and light__ly trip with me.

ff

ff

ral:



Ombra adorata.

Tranquillo io son, Recitve
Ombra adorata aspetta, Air.

with Embellishments as sung by

Madame Pasta,

IN

New ly Arranged by **ROMEO E GIULIETTA,** *C. M. SOLA.*

Composed by

ZINGARELLI.

Pr: 1/6.

London, Published by Goulding & D'Almaine, 20, Soho Square.

ANDANTE SOSTENUTO.

Tranquill'io son frapoco teco sa_rō . . . mia vita. accogli in_tanto mia speme a_____ ni_ma mia accogli in tanto questo ch'io perte verso ul_ti____mo pianto.

cor là trai fe-de-li a-manti ci ap-

-pres-ta amor di-let-ti go-dre moi dol-ci is-tan-ti là trai fe-de-li a-

-man-ti go-dre moi dolci is-tanti de più innocenti af-fet-ti e

lé-co a noi d'in-tor-no ri-suo ne-rà d'a-

-more ri-suo ne-rà ri-

Ombra adorata.

suo_ne_rà d'a_mor Ombra ado_ra_ta as_petta te_co saro in_di_

_vi_so nel fortu_na_to e_li_so avrà conten_to av_rà con_ten_to il

cor av_rà av_rà con ten_to il cor av_rà av_rà con ten_to il

cor av_rà con_tento il cor av_rà con_tento il

cor.

ff

Penelope Ellis
July 29 1897

The Rose of Allandale.

Ballad,

Sung by

Mr. WILSON,

at the

Theatre Royal Covent Garden,

AND BY Mr. WHEATLEY KIRK

Written by

Charles Jefferys

AT THE LEEDS CONCERTS.

Composed

By

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Author of the Vintager's Morning & Evening Hymn, The Pilot &c.

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The Rose of Allandale.

The Words by
C. JEFFERYS.

The Music by
S. NELSON.

Cheerfully.

p *cres*

The morn was fair_ the skies were clear_ No breath came o'er the

f *p* *stacc:*

sea, When Ma_ry left her Highland cot And wander'd forth with me: Tho'

cres

flowers deck'd the mountain's side, And fragrance fill'd the vale _ By far the sweetest

flower there, Was the Rose of Al_lan_dale _ was the Rose of Allan_dale the

col voce.

ad lib:

Rose of Al_lan_dale _ By far the sweetest flower there Was the Rose of Allan_

_dale.

Wher_e'er I wander'd, east or west, Tho' Fate began to lour.— A

p stacc:

so_lace still was she to me In Sorrow's lone_ _ly hour. When

cres

tem_pests lash'd our gal_lant Bark And rent her shiv'_ring sail One

Maid_en form with_stood the storm 'Twas the Rose of Al_lan_dale. 'Twas the

Rose of Al - lan - dale the Rose of Al - lan - dale One

col voce.

ad lib:

Maid - en form withstood the storm 'Twas the Rose of Al - lan - dale.

f

And when my fever'd lips were parch'd, On Afric's burn - ing sand She

p stacc.

whisper'd hopes of hap - pi - ness And tales of dis - tant land My

cres

life had been a wil - derness, Un-blest by for-tunes gale, Had

Fate not link'd my lot to hers The Rose of Al - lan - dale The

Rose of Al - lan - dale the Rose of Al - lan - dale Had

col voce.

ad lib:

fate not link'd my lot to hers The Rose of Al - lan - dale.

f

The Mariner's Home

Sung with enthusiastic Applause by

Mr. Millar

at the

BATH CONCERTS,

The Music Composed

BY

Thomas Miller,

Professor & Teacher of Singing. Bath.

Ent Stationers Hall.

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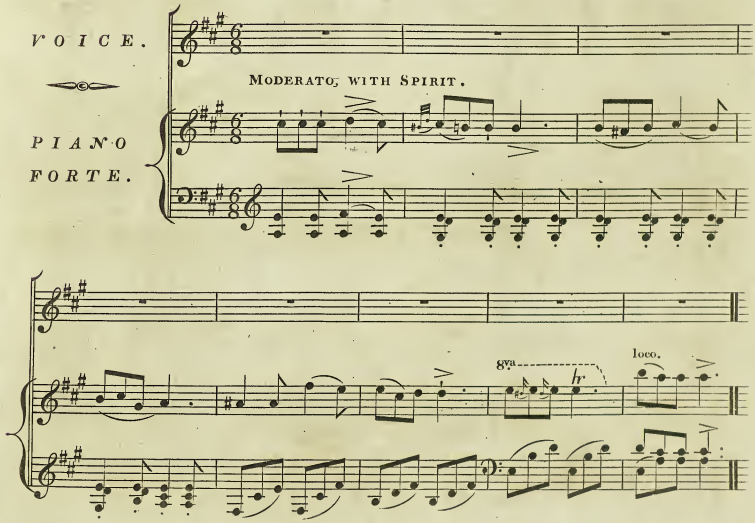
The Words by . . . . . *The Music by* Thos. Millar.



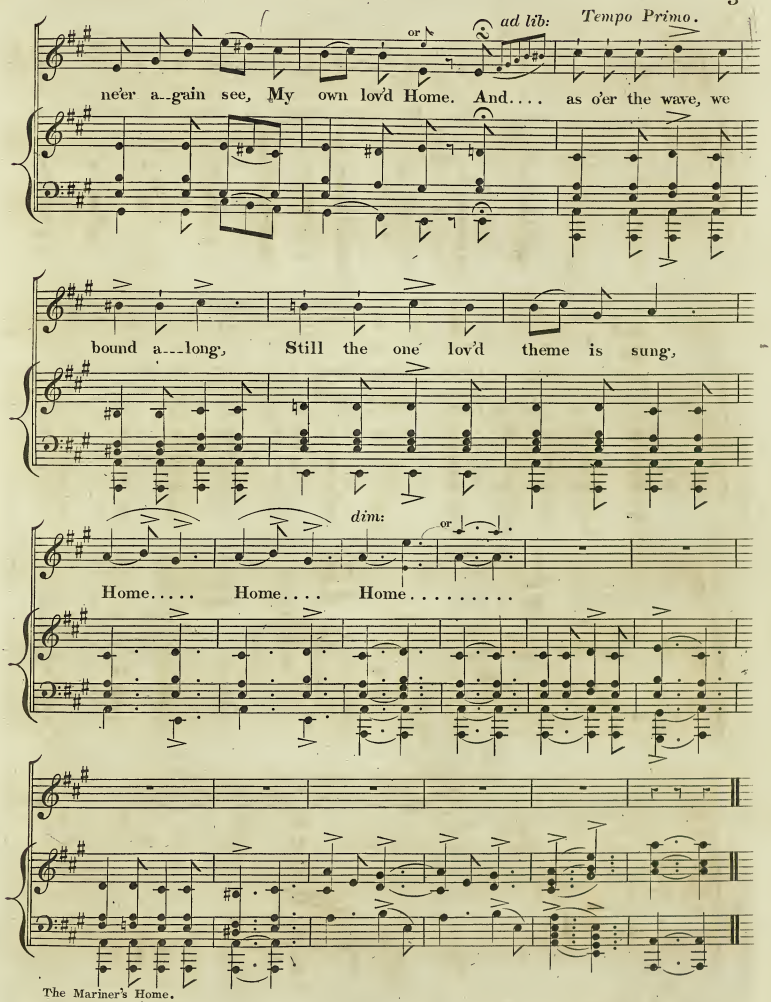
Chee..ri...ly sounds the Ma..riner's song, As o'er the deep, he

sails a....long, Borne on the breeze, where fate may please, This the

bur...then of his song..... the bur.....then of his

Più Lento. *p*

song.... My own lov'd Home; My moun..tain Home, Shall I



The Mariner's Home.

2nd VERSE.

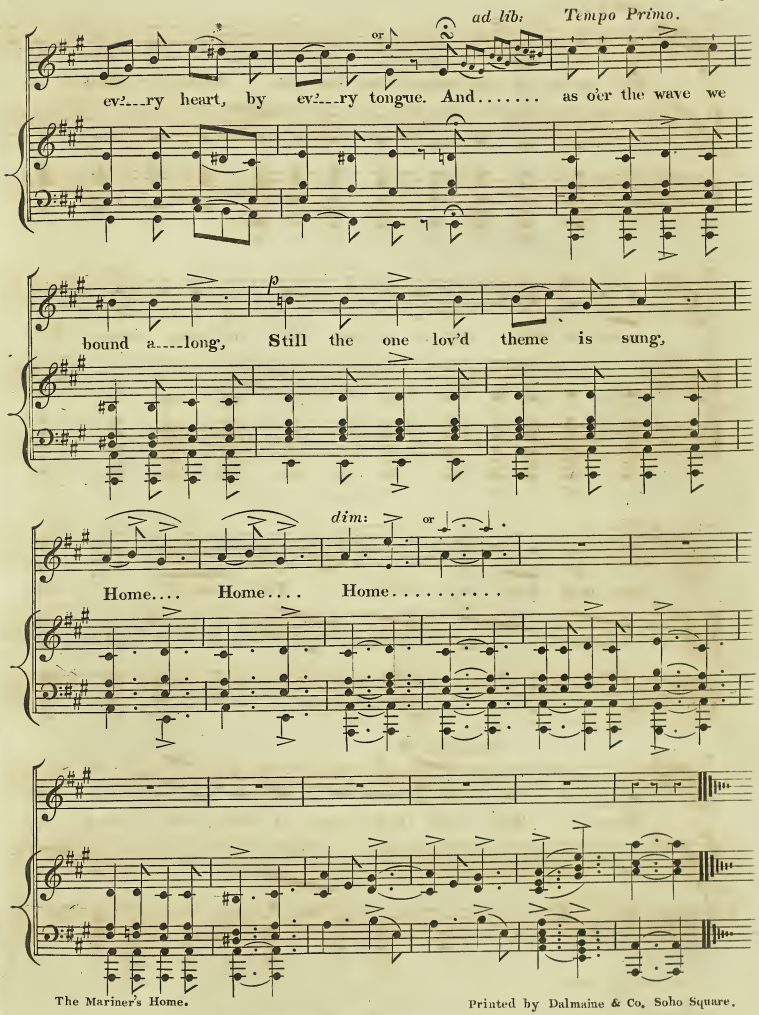
Tho' ma__ny a fo__reign clime we see, Still our thoughts are

turn'd to thee, Yet do we brave, the bil__lowy wave, The

boun__ding foam___ing wave..... The boun_____ding

Più Lento. *p*

wave.... The one lov'd theme, Is still sweet__ly sung, By



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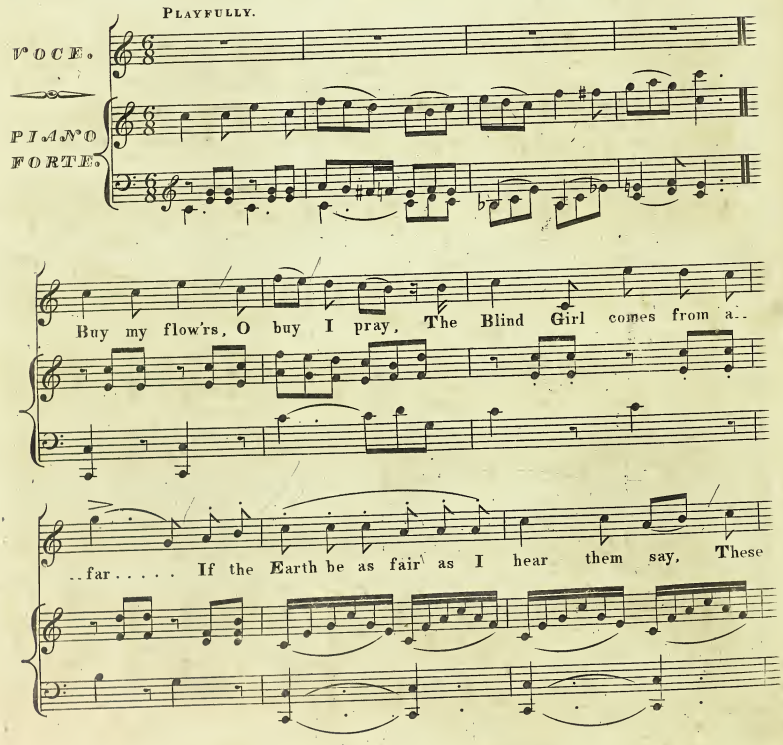
The Blind Flower Girl's Song.

The Poetry by
L. H. BULWER ESQR

The Music by
THOMAS MILLAR.



"THE BLIND FLOWER GIRL'S SONG,"

The Poetry by

L. H. BULWER Esqr.

THE MUSIC

Composed and inscribed

TO

Mrs. Riviere,

BY

THOMAS MILLAR,

Profess^or & Teacher of Singing.

BATH.

Ent. Sta. Hall.

Pr. 2^s/

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The above Song may be had arranged for the Guitar by Mr. Millar, as played by Sig^r. Sagrini.

flow'rs her chil....dren are..... If the Earth be as fair as I

hear them say, These flow'rs her chil....dren are..... Then

Piu Presto. *Tempo 1mo*

Buy.... Buy..... O buy my flow'rs I

ritard.

pray.....

The Blind Flower Girl's Song. (Millar)

As one in the realm be.. low, ... I stand by the streams of

woe . . . . . I hear their vain shadows glide, I

feel their soft . . . breath at my side, And I thirst their fair forms to

see . . . . . I thirst their fair forms to see . . . . . .

ad lib:

Come . . . . Come . . . . . Come . . . . Come . . . . Come . . . .

a Tempo.

Buy my flow'rs, O buy my flow'rs, The Blind Girl comes from a...far . . . . . O

buy my flow'rs, O buy. . my flow'rs, O buy my flowers I pray . . . .

ritard:

The Blind Flower Girl's Song. (Millar)

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The letters C. S. T. *and Bass, denote the description of Voice for which the Duet is written, Contralto, Soprano, Tenor and Bass.*

Sister Planet. C.T. *Barnett.* 3
Sis..ter Pla..net soft..ly slum..ber,

Song of the Gondolier. S. *Horn.* 3
Day no longer beams a..round us, All is

The Peri of the Vale. S. *Bedwell.* 3
Hap..py is the fairy hour, When the moonbeam

The last links are broken. S. *Shield.* 3
The last links are bro..ken that bound me to thee,

Hark! what fairy sounds. S. *Mr Shelton.* 2 6
Hark! what fairy sounds are stealing · O'er the

I will return to thee. S. *Horn.* 2
Oh! dry that tear, and hush that sigh, For

Come dwell with me. S. *Lee.* 2
Come dwell, come dwell with me And our

Day loves to linger. *Sor* S.T. *Barnett.* 1 6
Day loves to lin..ger whilst summer's hand un..

Love one day. S.T. *Bishop.* 2 6
Love one day es..sayd to gain entrance

Ever thine. S.T. *Bedwell.* 2
E..ver thine, my fer..vent pray'rs, e..ver thine

Speed thou my Gondolier. S. *Moran.* 2
Speed thou my Gondolier, O'er the tranquil sea,

My pretty Page. S. *Bishop.* 2 6
My pretty Page look out a..far, look out, look out a..

Oh! lovely May. S. *Parry.* 2
Whilst from the dew be..spangled lawn, The

When at night. S. *Barnett.* 2
When at night the skies are weeping,

Our Song shall be. S. *Horn.* 2
Our song shall be of o..ther days, And

Come gently down. *Sor* S.T. *Barnett.* 2
Come gent..ly down a..while, Like

To when showers. S. *Bishop.* 2
Let when show'rs descending, Weigh the Lily's crest

Where shall we rest. S.T. *Barnett.* 1 6
Where shall we rest, shall we

We have liv'd and lov'd. *Horn.*
We have liv'd and lov'd to..ge..ther, Thro'

Hark! the fairy music. S. *Bishop.*
Hark! the fairy music ending,

Sweetly o'er the moonlit. *Sor* S.T. *Barnett.* 1 6
sweet..ly o'er the moon..lit tide, Whilst

There is no home. *Mellbroon.* 2
In the wild Chamois track at the breaking of morn,

Land of the mountain. S.T. *Bishop.* 2 6
Once more good night! thou land of the mountain

And ye shall walk. *Bishop.* 2
And ye shall walk in silk at tire, And

Sad to the heart. S.T. *Barnett.* 2
Sad to the heart yet a balm be..stowing

Oh! never breathe. S.T. *Auber.* 2
Fare..well! fare..well! fare..well! fare..well! on ne..ver

The Olive and the Vine. S.T. *Stevenson.* 2
Cheer'd by the cry of Vic..to..ry! Flush'd by the

O why is love's celestial. *Sor* S.T. *Verne.* 2
O why is love's ce..les..tial dream So sweet so

Will you come where. S. *Barnett.* 2
Will you come where the sweet briar

We are two Minstrel boys. S. *Barnett.* 2
We are two Min..strel boys fair La..dy, who

When the sweet night. S.T. *Rink.* 2
When the sweet night, Calm night,

Seek the wizard's haunt. S. *Bayly.* 2
Seek the wizard's haunt, And ask a boon of me,

Harmonic The Ladye & her Knight. S.T. *Bedwell.* 2 6
From the far off land I come, I come to

At close of day. S. *Rossini.* 2
At close of day, when ev'ning's star.....

By the pale moon beam. S. *Linley.* 2
By the pale moon-beam how sweet..ly we

Love will seek. S.T. *Auber.* 2
Proud fair who my passion slighted, Proud

And will you ne'er. S.T. *Bedwell.* 2 6
And will you ne'er re..call your vow, Oh

How oft to that wild note. S.T. *Bishop.* 2
How oft to that wild note we sung, On

Where doth beauty. S. *Rossini.* 2 6
Where doth beauty shine the fairest,

Away when we flee. S.T. *Bishop.* 2
A...way when we flee love, And soon will that

If by Fortune. T.B. *Auber.* 2
If by for..tune my friend thou art slight..ed,

As it fell upon a day. S. *Bishop.* 2
As it fell up..on a day In the

Bards have sung. S. *Verne.*
Bards have sung of the jocund, jocund light,

Oh! weep not, Lady. S. *Bishop.* 2
Oh! weep not La..dy, weep not so, your

Busy, envious, thirsty Fly. T. *Bishop.*
Bus..y curious thirsty fly Drink with me and

Ere the stars of night. S. *Bishop.*
Ere.... the stars of night.... a

Oh! no, we never. S. *Bishop.*
Oh! no we ne..ver men..tion her, Her

To the home of my childhood. S. *Bishop.*
To the home of my childhood in sor..row I come,

Yes, yes, I read it. S. *Bishop.*
Yes, yes, I read it in those eyes, I read it

As gilded Barks. S.T. *Cooke.*
As gil..ded barks that ho..ver near

Song of the Wrens. S. *Bedwell.* 2
On the reeds of some I..vied thatch, Like

Must there for ever. S. *Bishop.*
Must there for e...ver in life's chal..ice

Love wakes and weeps. S. *Parry.*
Love wakes and weeps, while beauty sleeps,

Constant. S. *Verne.*
There is a rich and beauteous gem, There

On a day. S. *Bishop.*
On a day, (a lack the day) Love whose

I am noble. S.B. *Auber.*
I am no..ble you're lovely Zer..li..na, I've

Brightly. Song of the Blue-eyes. S. *Bedwell.*
When Or..chard boughs are full in bloom

Sweet Moon. S.T. *Linley.*
Of all the Orbs that gem the sky, And brightly

Think not I can forget. S.T. *Bedwell.* 2
Think not I can forget thee, or a..nother,

Harmonic. To distant lands. S. *Bishop.* 2 6
To dis..tant lands re..pair..ing O'er

I'll tell thee when. S.T. *Bedwell.* 1 6
I'll tell thee when we meet a..gain my heart's dis

Hark from yon old Abbey. S. *Barnett.* 2
From the walls of yon Ab..bey a gain,

Oh! promise me. S.T. *Bedwell.* 3
Oh pro..mise me by those bright

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THE FOREST FAIRY'S SONG,

"THROUGH THE WOOD",

CAVATINA,

SUNG BY

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THE MUSIC BY

CHARLES E. HORN,

AUTHOR OF

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"THROUGH THE WOOD."

The Poetry by W. H. Bellamy, Esqr The Music by Charles E. Horn.

SCHERZANDO
ALLEGRETTO.

f

Through the wood, through the wood, follow and find me; Search every hollow, and

dingle and dell: I leave not the print of a footstep behind me, So they that would see me must

seek for me well.

f *f*

Look in the Li_ly bell, ruffle the Rose; Under the leaves of the Vi_o_let peep:

Lull'd by a zephyr in cra_dles like those, All the day long you may

catch me a_sleep. Thro' the wood, thro' the wood, follow and find me;

p

Search every hollow and ding'le and dell; I leave not the print of a

footstep be_hind me, So they that would see me, must look for me well.

f

When the red sun sets at

f

eve you may hear me, Singing farewell to his rays as they fade: But as

ad lib: *ritard:*

soon as the step of a mortal is near me, I take to my wings and fly

off to the shade. Thro' the wood, thro' the wood, follow and find me;

ad lib. *tempo.*

Search every hollow and dingle and dell: I leave not the print of a

footstep be_hind me; So they that would see me, must seek for me well.

Thro' the wood, thro' the wood, follow and find me, Look in the Lily bell, ruffle the Rose;

Thro' the wood, thro' the wood, seek till you find me, Haste! for at night-fall the

sf *p*

blossoms will close. Follow! follow! follow and find me, follow, follow,

sf *sf* *sf* *sf*

follow and find me.

f *f*

Fourth Edition.

THE TREASURES OF THE DEEP,

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The Music by

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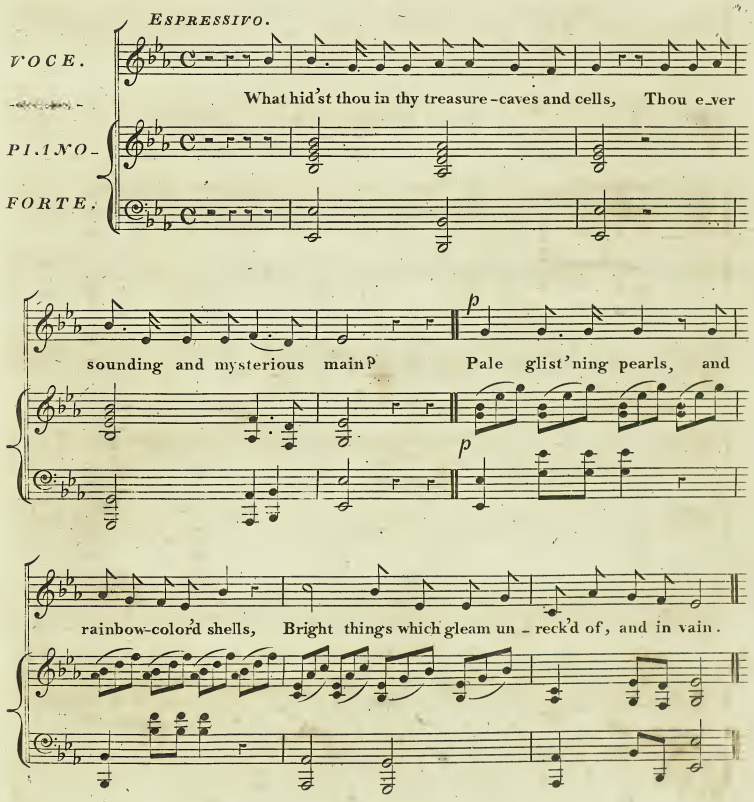
WORDS BY MRS. HEMANS. MUSIC BY HER SISTER.



ESPRESS:

Keep, keep thy riches melancholy sea, We ask not, we ask not, We

ask not such from thee. Yet more, the billows and the depths have more!

ESPRESS:

High hearts and brave are gather'd to thy breast. They hear not

R. H.

p

now the booming wa - - ters roar, The

Cres

ff

p ESPRESS:

ra - - - ging Bat - tle's thunders will not break their rest.

con forza

Dim

Keep thy red gold, and gems, thou stormy grave! Give back, give back, give

AFFETTUOSO.

back the true and brave. Give back the lost and love - - ly, Those for

p espress:

whom, the place was kept At board and hearth so long, The

prayer went up, through mid-night's breathless gloom,

And the vain yearn - - - ing, woke 'midst fes - tal song.

Animato.

Hold fast thy buried isles, thy tow'rs o'erthrown, But all, but all, but

Animato.

ad lib:

all is not thine own. To thee the love of woman hath gone down.

a tempo

Dark flow thy tides o'er manhood's noble head. O'er youth's bright locks, and

Beauty's flow'ry crown — Yet must thou hear a voice — Re - store the Dead!

risoluto

Earth shall re - claim her pre - cious things from thee — Re -

store, Restore, Restore, The Dead, thou Sea!

Penelope Ellis
November 1836
Eaches Street

THE GREEK EXILE,

A Ballad,

BY

Mrs. HEMANS,

The Music by

Mrs. ROBERT ARKWRIGHT.

Ent. at Sta. Hall.

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The Words Selected by Permission from the Poems of
Mrs. HEMANS, Mrs. OPIE, SIR WALTER SCOTT BART
WILLm. SPENCER, THOs. CAMPBELL and THOs. MOORE ESQrs.

Beth Gelert.
One hour with thee!
Poor Louise.
Rose thou art.
Roland the brave.
Then be it so.

THE GREEK EXILE.

The Music by
Mr. Robt. Schwright.

Arranged by
T. Cooke.

LARGHETTO

VOCE.

PIANO-FORTE.

Where is the summer with her gol - den sun? That fes-tal glo-ry hath not

p

pass'd from earth, For me a-lone the laugh-ing day is done.

Where is the sum - mer with her voice of mirth?

Far in my own bright land.

Where are the tem-ples through the dim wood shi-ning The

p

fes - - - tal dan - - ces, and the cho - - ral strains?

Where the sweet sis - ters of my youth en - twin - - ing The

springs first roses for their syl - - van fanes? Far in my own bright

pp

land. Where are the vineyards with their

p

joy - ous throngs, The red grape pressing when the fo - liage fades? The

lyres, the wreaths, the love-ly Do-rian songs? And the pine

fo-rests, and the o - - - live shades? Far in my own bright

land.

Where the deep haunt-ed grots, the lau - - rel bowers, The

p

dry - ads foot-steps, and the min - strel's dream? Oh! that my life were

as a south - ern flower's I might not lan - guish thus by

these chill streams — Far from my own bright

land.

Penelope Ellis
Eaches Shea
(Beatrice)
3

FOURTH EDITION.

THE BETTER LAND,

The Words by

MRS HEMANS,

The Music by

MISS ELIZA DAVIS.

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THE BELL AT SEA	Do	2/-	O CALL MY BROTHE BACK AGAIN	Duet	2/-
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THE BETTER LAND.

WORDS BY MRS HEMANS. MUSIC BY MISS E. DAVIS.

Andante con Espressione.

Cres: f *pp*

I hear thee speak of the bet-ter land, Thou call'st its children a hap-py band,

Mother, oh! where is that radiant shore, Shall we not seek it and weep no more? Is it

ad lib:

where the flow'r of the Orange blows And the fireflies dance in the Myrtle boughs? Not

f

Cres: — f Dim: p

there, not there my Child, Not there, not there my Child!

Cres: f pp

Is it where the feathery palm-trees rise, And the date grows ripe under

sun--ny skies? Or midst the green islands of glit-ter-ing seas, Where

fra grant forests per--fume the breeze, And strange bright birds on their

ad lib:

star_ry wings Bear the rich hues of all glo__rious things? Not

Cres: f Dim: p

there, not there my Child! Not there, not there my Child!

Cres: f pp

Is it far a_way in some re_gion old, Where the ri_vers wan_der o'er

sands of gold, And the burn__ing rays of the ru___by shine, And the

p

diamond lights up the se_cret mine, And the pearl gleams forth from the

f

ad lib:

co___ral strand? Is it there sweet Mo_ther that bet__ter land? Not

Cres: *f* *p*

there, not there my Child, Not there, not there my Child?

Cres: *f* *pp*

Eye hath not seen it my gen_tle boy, Ear hath not heard its deep

f

songs of joy! Dreams can_not pic_ture a world so fair!

p

Sor_row and Death may not en_ter there, Time may not breathe on its

ad lib:

fault_less bloom For be__yond the clouds and be_yond the tomb It is

Cres:

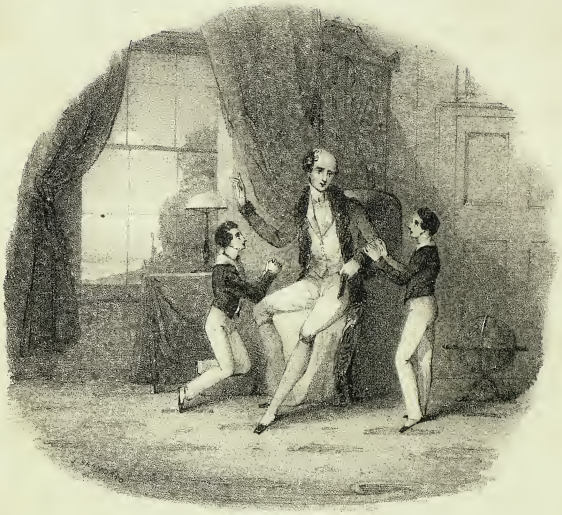
there, it is there my Child! It is there, it is there my Child!

Cres:

f

pp

Envelope sent
July 29 . 18



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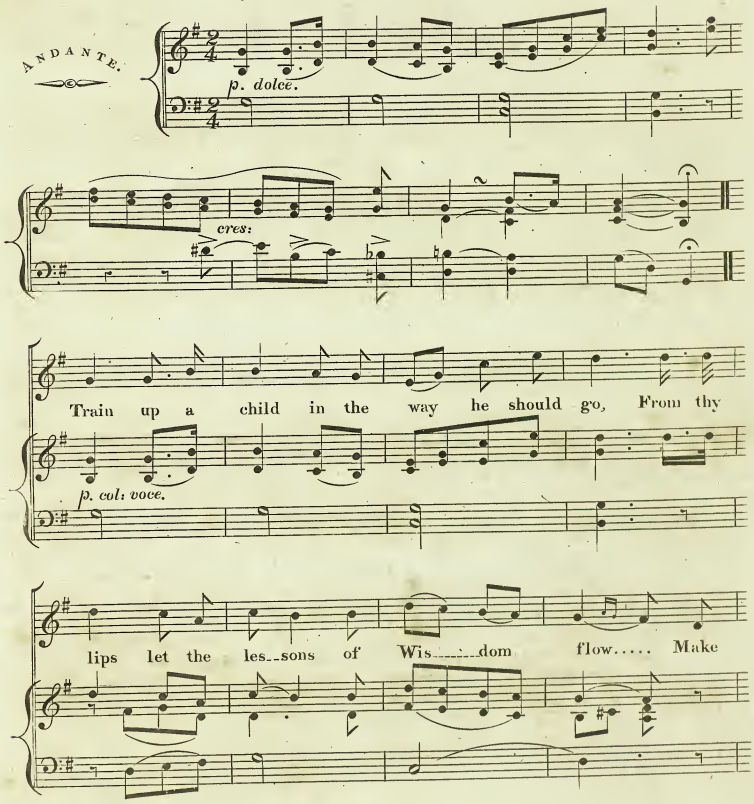

vir___tue his first and his dear_____est pride, Re_____

ritard? *a tempo.*

_____li__gion his com__fort and Truth,.... his guide; Im____

ritard? cres: *a tempo.*

_____press on his heart that a youth well spent, Is the

path lead__ing on__ward to calm... con_____tent; That the

The Father's Prayer. (S. Nelson.)

hopes are ma___ny and few the fears, With which

age..... looks back up___on vir_____tu___ous years.

p

cres:

p

p

2nd VERSE.

Teach him in glad____ness_ young hearts are like flow'rs,

p. col: voce.

The Father's Prayer. (S. Nelson.)

Smiles are the sunbeams which bright____en their bow'rs; When the

rose-----bud pre____fers in the dark_____ness to bloom, Young,

ritard? *a tempo.*

hearts may be taught by the les____sons of gloom;

ritard? cres: *a tempo.*

Train up a child in the way he should go, From thy

The Father's Prayer. (S. Nelson.)

lips let the les_sons of wis_____dom flow; Make

vir_____tue his first and his dear_____est pride Re_____

_____li_____gion his com____fort and Truth his guide.

p

cres:

p

p

The Father's Prayer. (S. Nelson.)

July 29.

The Mother's Prayer.

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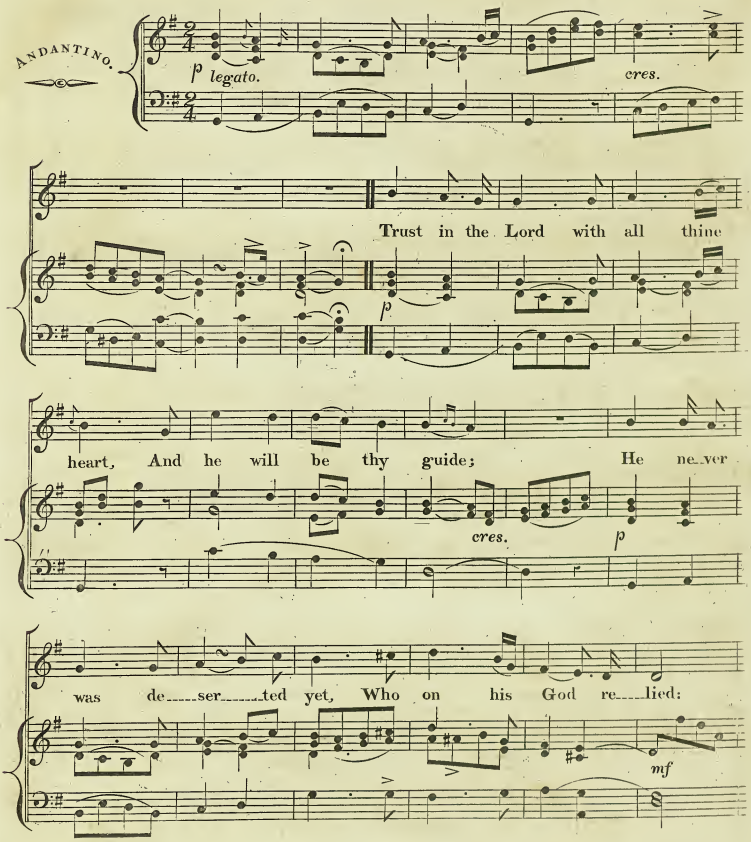

Be thine that faith which A-----bram

p

held, Much as he lov'd his son.... Than

cres.

life tho' dear----------er, still he cried, Thy will, O

p

Lord! be done.

cres. *p*

2nd VERSE.

Or like the Shep___herd King* whose arm, Still trust___ing

p

in the Lord; Struck down the ϕGi___ant war___rior_

cres: p

_chief, Whose strength was but the sword:

mf

Look at the li_lies of the field, In beau___ti___

p

The Mother's Prayer. S. Nelson.)

* David. ϕ Goliath.

ful ar ray... His migh ty hand sup ports the flow'r, Is

p

man not more than they.

cres. *p*

3rd VERSE.

Ask not for riches, vain are these, But kneel at Wis dom's

p

shrine; He knows what most thou need est, Have

cres: *p*

faith, it shall be thine: Grieve not for

mf *p*

joys de---par---ted, soon Those joys may be re-----stor'd;

cres.

How-e-----ver dark thy Fate ap-----pear, Be still your

p

trust the Lord.

cres. *p*

The Voice of Prayer.

The Poetry by

MISS ISABELLA BROWNE.

THE

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Mrs Cheshire.

BY

THOMAS MILLAR.

Professor & Teacher of Singing, Bath.

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THE VOICE OF PRAYER.

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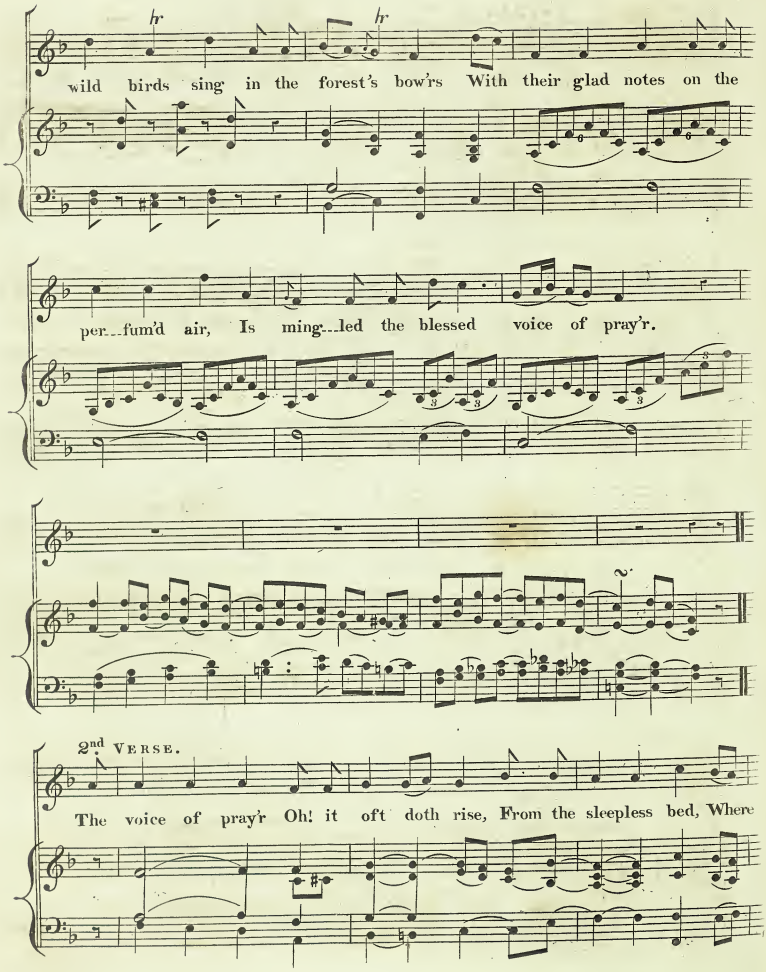
With Devotional feeling.

The voice of prayr it as..cends on high, When morning dawns in the East..ern sky, When dew drops shine, on the op'ning flow'rs, And



The voice of Prayer.

sor---row lies, Like the pure fra----grant in--cense giv'n By the

dim night flow'r, un---to heav'n Un--heard by earth, it as---

-----cen--deth there, To *Him* who heareth the voice of pray'r.

The voice of Prayer.

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FOR THREE VOICES.

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Vi_tal spark of Heavily flame, Quit, O quit this mor_ _tal frame,

Vi_tal spark of Heavily flame, Quit, O quit this mor_ _tal frame,

SLOW.

Vi_tal spark of Heavily flame, Quit, O quit this mor_ _tal frame,

Trembling ho_ping ling'ring, fly_ing, Oh the pain, the bliss of dy_ing

Trembling ho_ping ling'ring, fly_ing, Oh the pain, the bliss of dy_ing

Oh the pain, the bliss of dy_ing

Cease fond Na_ture cease thy strife And let me lan_ guish in_to life

Cease fond Na_ture cease thy strife And let me lan_ guish in_to life

And let me lan_ guish in_to life

Hark they whisper Angels say they whisper, Angels say

Hark they whisper Angels say they whisper Angels say Hark

Hark they whisper, Angels say

Hark they whisper, Angels say, Sister Spirit come a_way Sister Spirit come a_way

Hark they whisper, Angels say, Sister Spirit come a_way Sister Spirit come a__way

Hark they whisper, Angels say, Sister Spirit come a__way

what is this ab_sorbs me quite steals my sen_ses shuts my sight, drowns my spi_rit draws my

what is this ab_sorbs me quite steals my sen_ses shuts my sight, drowns my spi_rit draws my

what is this ab_sorbs me quite steals my sen_ses shuts my sight, drowns my spi_rit draws my

breath, tell me my Soul can this be Death tell me my Soul can this be Death

breath, tell me my Soul can this be Death tell me my Soul can this be Death.

breath, tell me my Soul can this be Death tell me my Soul can this be Death.

The World re_cedes, it dis__ap_pears, Heav'n o__pens on my eyes, my ears, with sounds Se_

The World re_cedes, it dis__ap_pears, Heav'n o__pens on my eyes, my ears, with sounds Se_

The World re_cedes, it dis__ap_pears, Heav'n o__pens on my eyes, my ears, with sounds Se_

___ra_____phic ring Lend lend your wings I mount I fly O grave where is thy vic_to_ry O

___ra_____phic ring Lend lend your wings I mount I fly O grave where is thy vic_to_ry O

___ra_____phic ring Lend lend your wings I mount I fly O grave where is thy vic_to_ry O

grave where is thy victo_ry O death, where is thy sting O grave, where is thy victo_ry O

grave where is thy victo_ry O death, where is thy sting O grave, where is thy victo_ry O

grave where is thy victo_ry O death, where is thy sting O grave, where is thy victo_ry O

death, where is thy sting Lend, lend your wings, I mount I fly O grave where is thy

death, where is thy sting Lend, lend your wings, I mount I fly O grave where is thy

death, where is thy sting Lend, lend your wings, I mount I fly O grave where is thy

vic_to_ry thy vic_to_ry, O grave where is thy vic_to__ry, thy vic_to__ry O

vic_to_ry thy vic_to_ry, O grave where is thy vic_to__ry, thy vic_to__ry O

vic_to_ry thy vic_to_ry, O grave where is thy vic_to__ry, thy vic_to__ry O

death where is thy sting O death, where is thy sting, Lend lend your wings I mount I fly O

death where is thy sting O death, where is thy sting, Lend lend your wings I mount I fly O

death where is thy sting O death, where is thy sting, Lend lend your wings I mount I fly O

grave where is thy vic_to_ry, thy victo_ry O death O death where is thy sting

grave where is thy vic_to_ry, thy victo_ry O death O death where is thy sting

grave where is thy vic_to_ry, thy victo_ry O death O death where is thy sting

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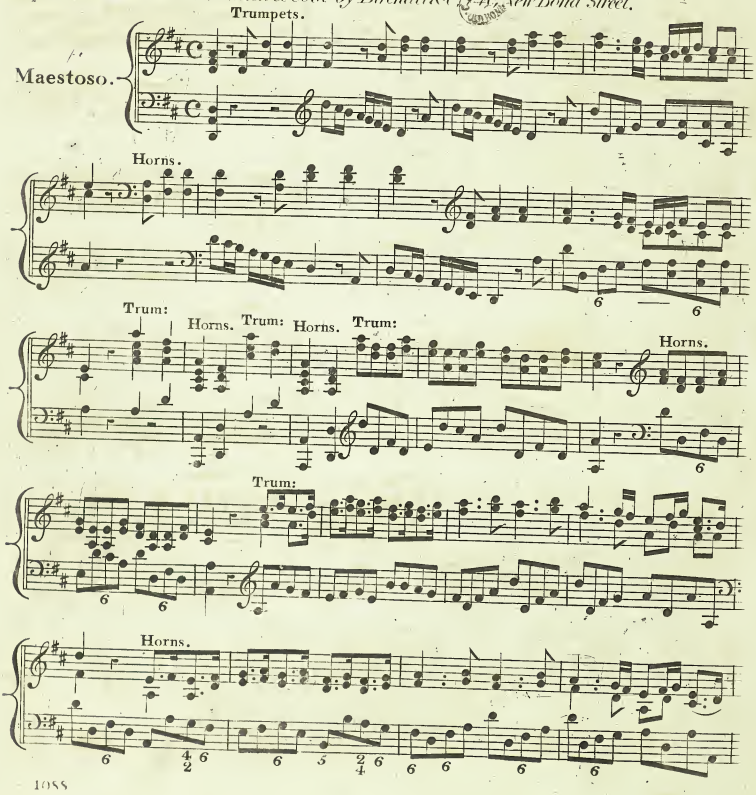

Trum:

Horns.

Trum:

Horns.

Trum:

Horns.

Tutti.

ff

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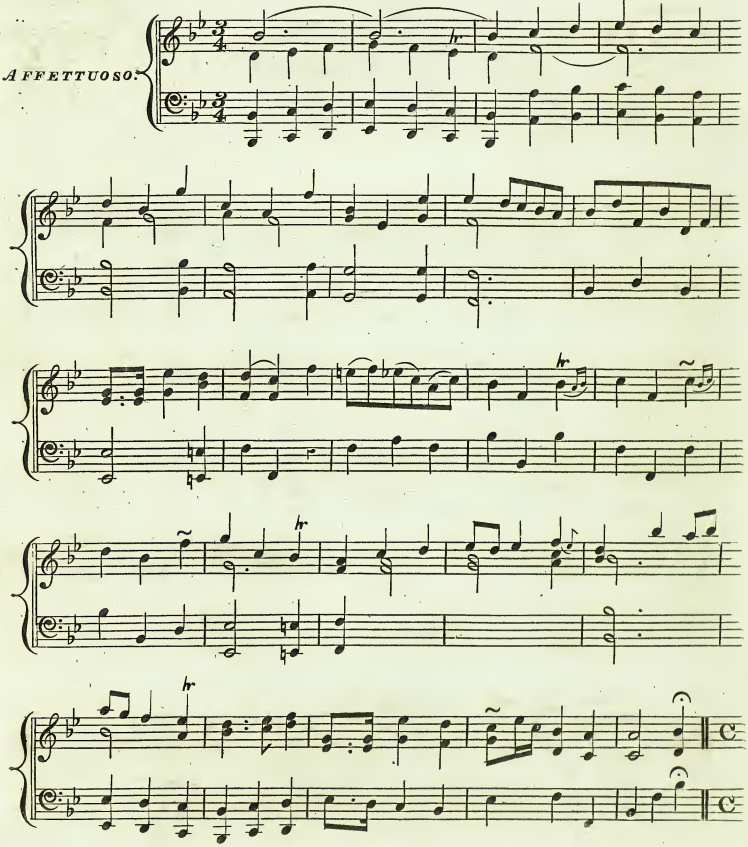

ANDANTE.

VOICE.

PIANO FORTE.

What is Pray'r? Pray'r is the Soul's sin-

-cere delight, Ut-ter'd or un-ex-press'd; The mo-tion of a

hid---den fire That trem-----bles in the breast.

Pray'r is the burden of a sigh, The falling of a tear; The

upward glancing of an Eye When none but God is near.

Slow & Solemn.

Repeat Forte.

2

What is Pray'r ?
Pray'r is the simplest form of speech,
That Infant lips can try;
Pray'r the sublimest strains can reach,
The Majesty on High!
Pray r is the Christian's vital breath,
The Christian s native air;
His watchword at the gates of death,
He enters Heav'n with Pray'r .

3

What is Pray'r ?
Pray'r is the contrite Sinner's voice,
Returning from his ways;
While Angels, in their songs, rejoice,
And say, "Behold he prays"!
The Saints in Pray'r appear as one,
In word, and deed, and mind,
When with the Father and His Son,
Their Fellowship they find .

4

What is Pray'r ?
Nor Pray'r is made on Earth alone,
The Holy Spirit pleads,
And Jesus, on th eternal Throne,
For Sinners intercedes:
Oh! Thou by whom we come to God!
The Life, the Truth, the Way;
The path of Pray'r Thyself hath trod,
Lord! teach us how to Pray .

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Eccles. Street
1836 –

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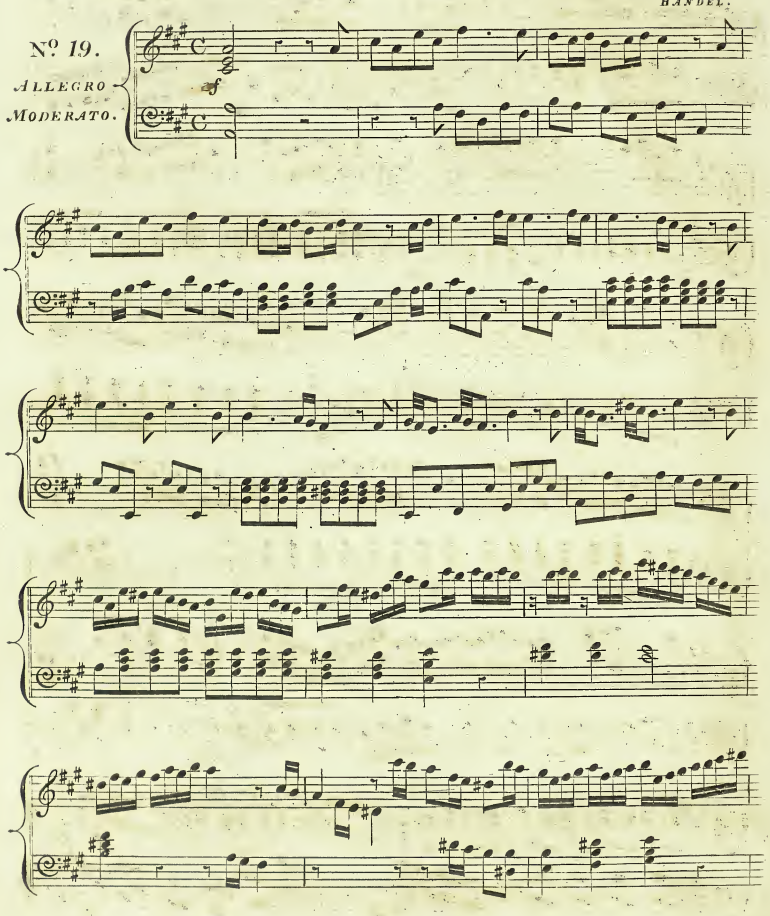
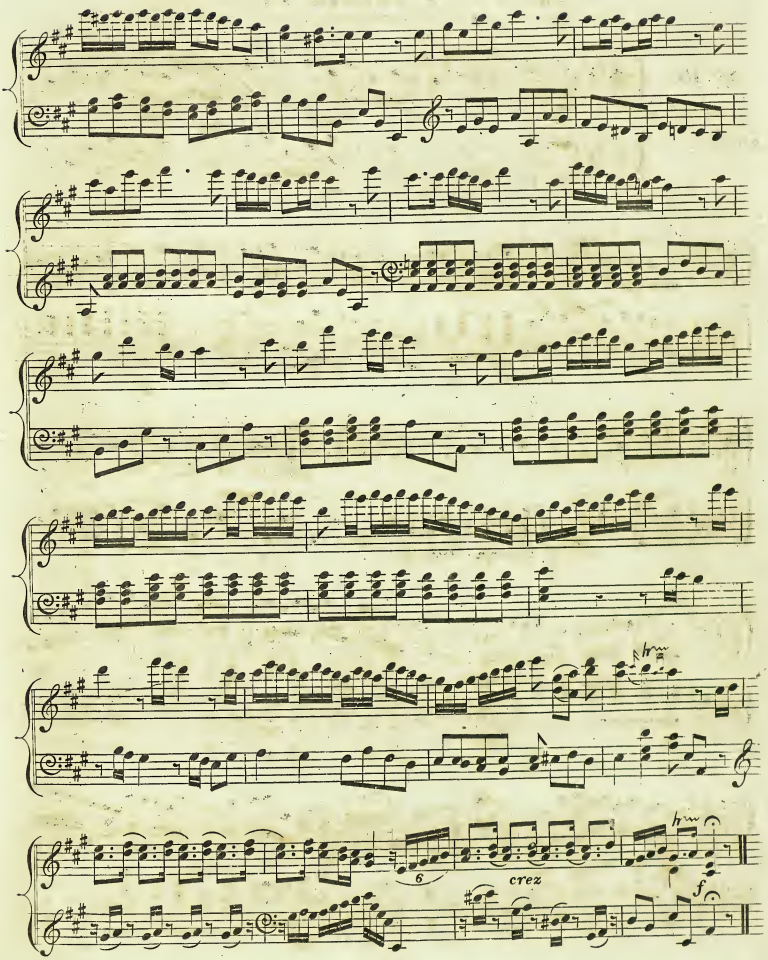



6
crez
f

ANGELS EVER BRIGHT AND FAIR.

HANDEL.

No. 20.

GRAVE, ma con ENERGIA.

f f pp f

f p

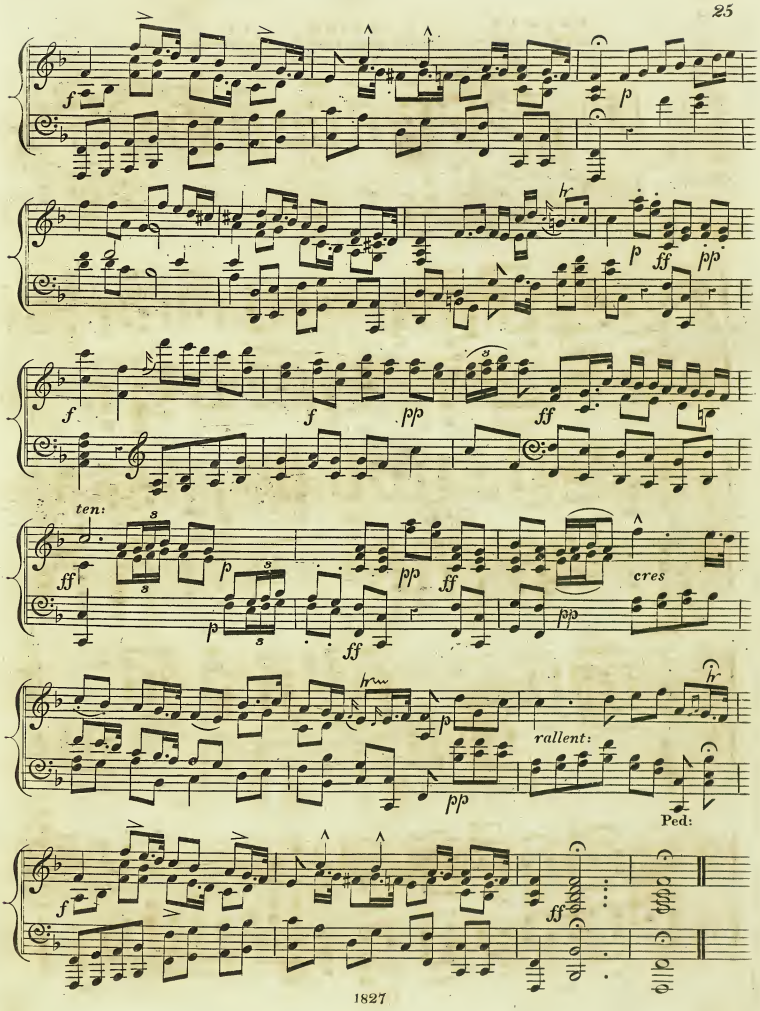
f f pp ff

ten: p pp ff cres

p ff ff

p rallent: pp

Ped:


f
p
p
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p
pp
ff
cres
p
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pp
p
rallent:
pp
Ped:
f
ff

GEMS A LA PAGANINI.

BOOK 2.

J. MOSCHELES.

INTRODUZIONE.

FANTASIA.

ALLEGRO CON BRIO

ff sf

8va con fuoco.

sf p f sf

8va loco PIÙ MODERATO.

sf pp rallen: Ped

pp sf p

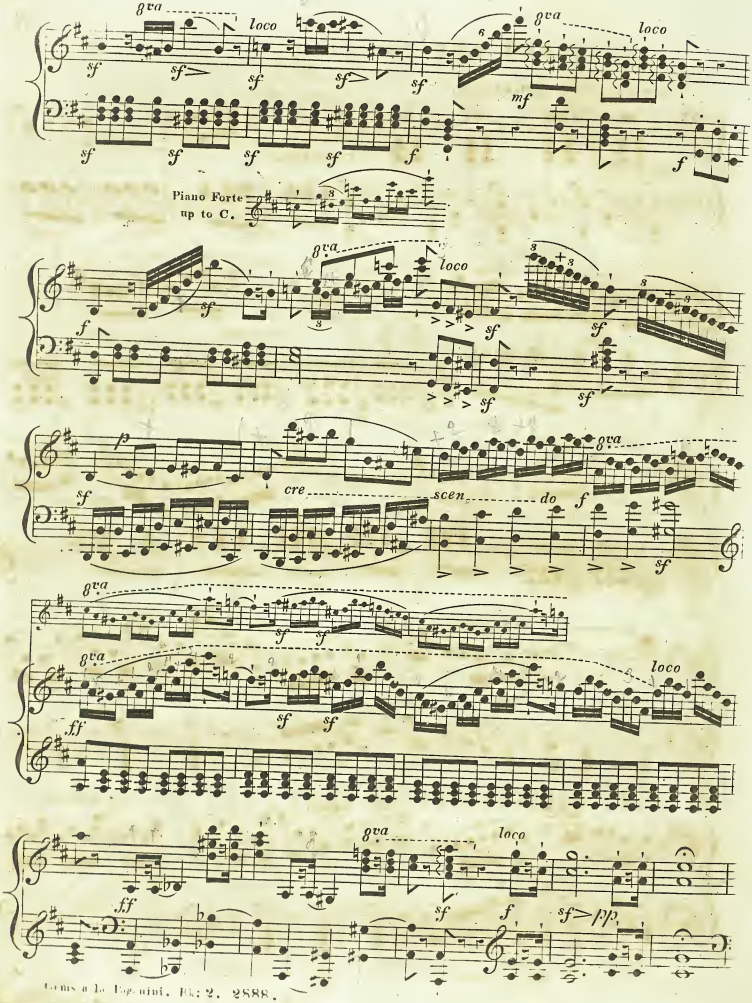
THE SUBJECT OF PAGANINI'S 2nd CONCERTO.

8va loco 8va loco

sf sf

trill trill trill ten:

sf p sf p f sf


8va
loco
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Piano Forte
up to C.
p
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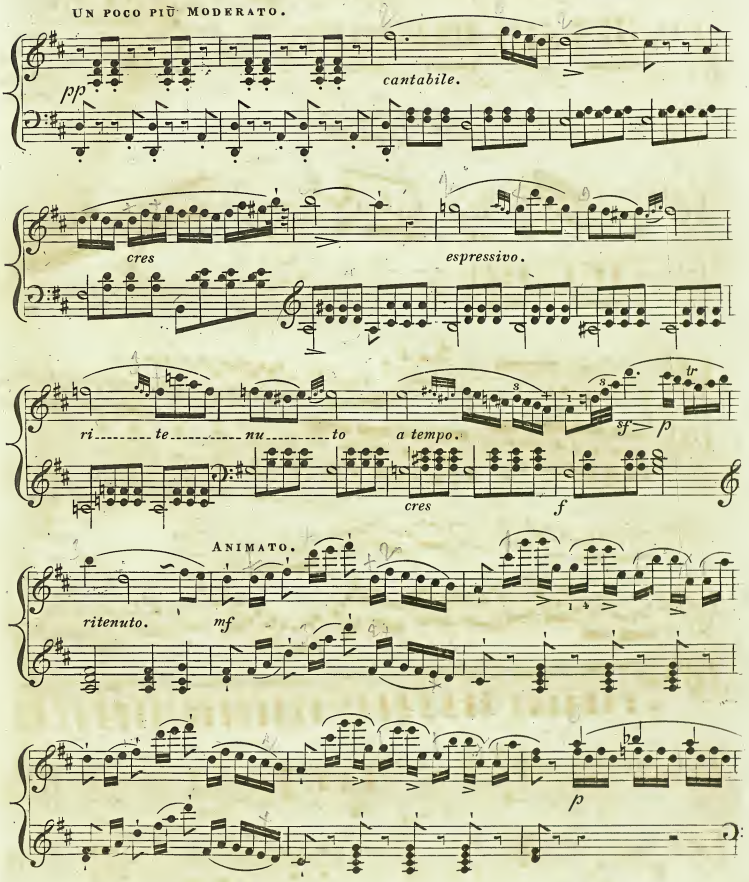
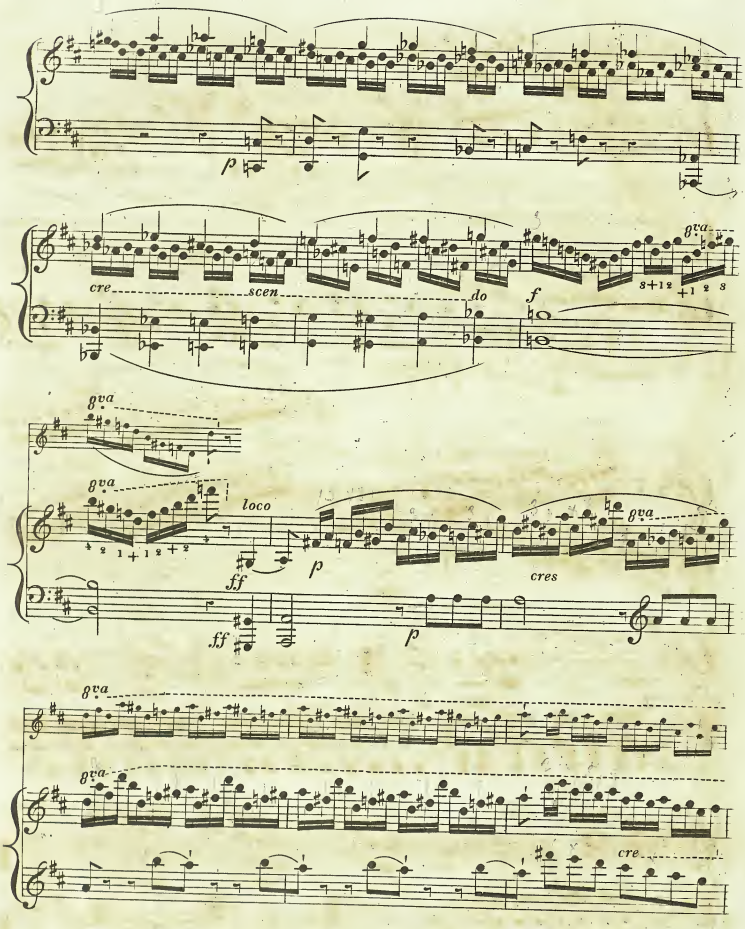
CANTILENA DEL CONCERTO.

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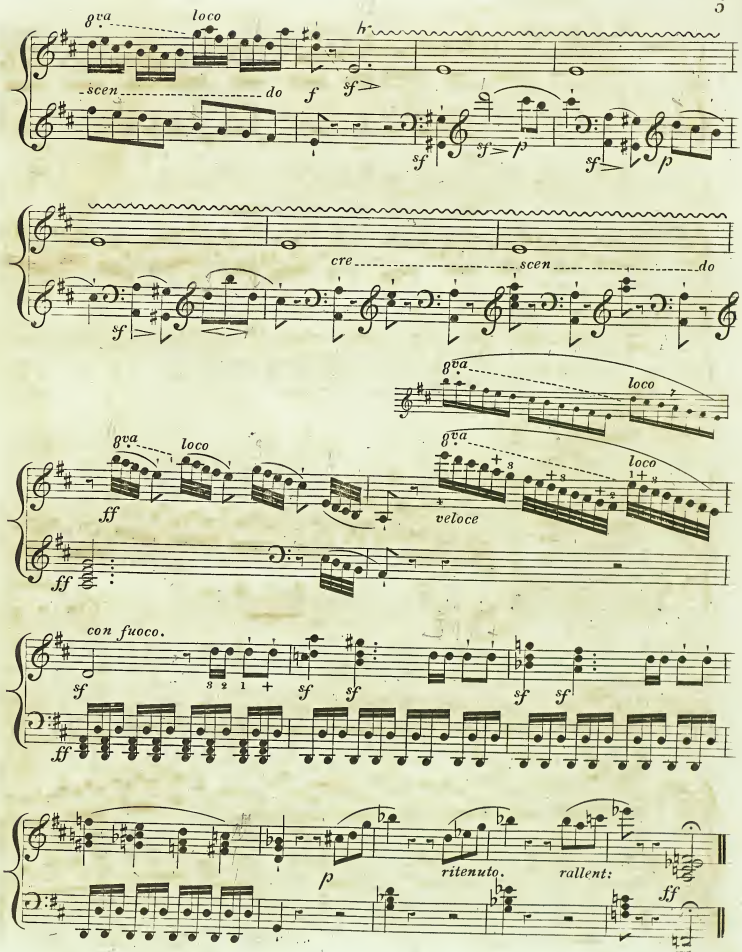
8va
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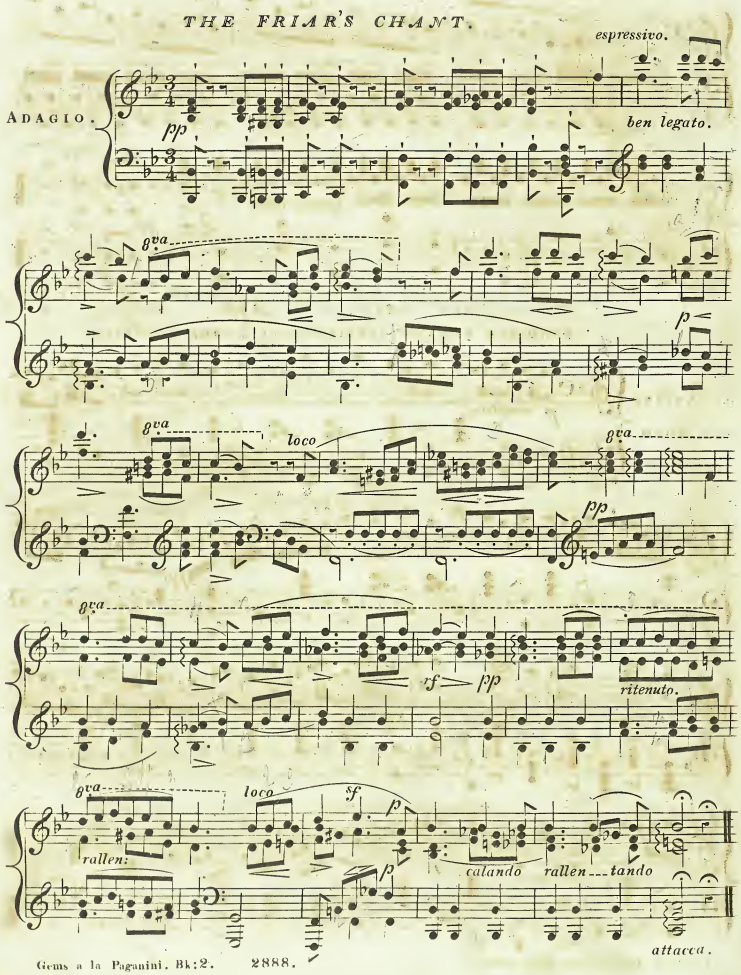
loco
ff
veloce
con fuoco.
ritenuto.
rallent:

attacca.

THE FRIAR'S CHANT.



ALLEGRO AGITATO.

p *cre* *scen* *do* 8va

8va *loco* *f* *sf* *ff*

THE FAVORITE AIR

FROM THE SONATA SENTIMENTALE, ON THE 4th STRING.

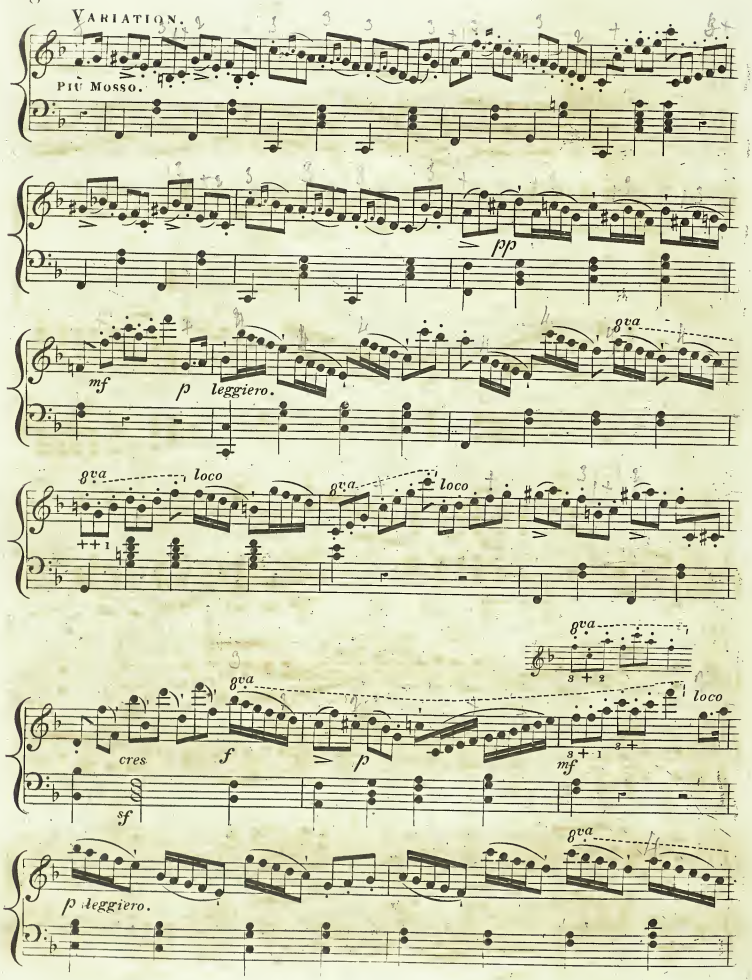
ANDANTINO CON MOTO.

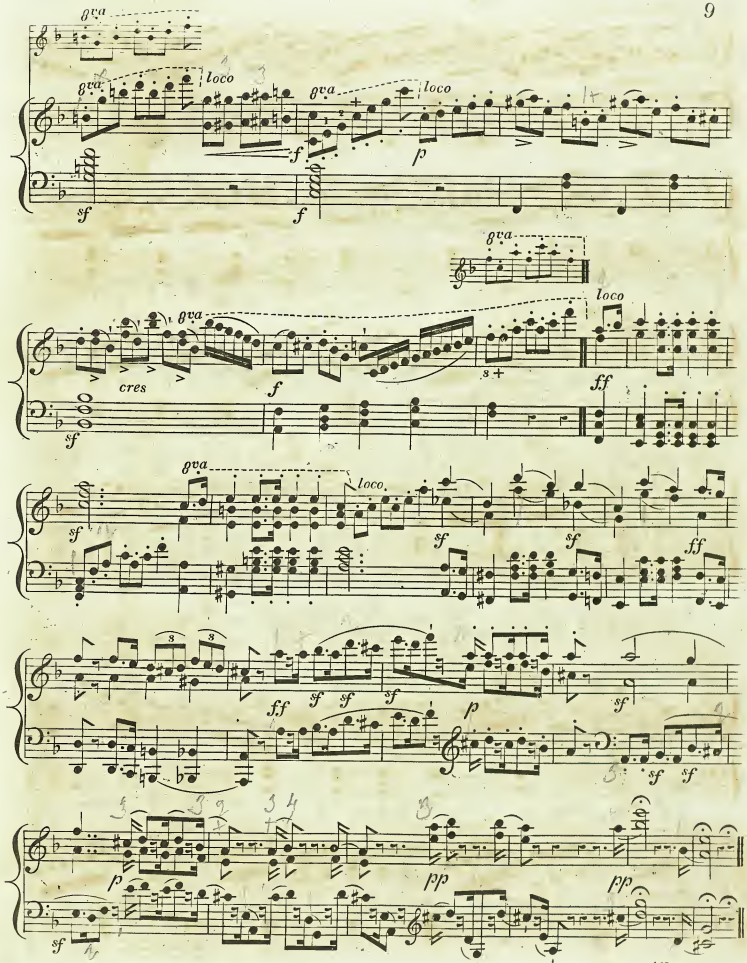
p *semplice.*

8va *loco* *pp*

sf *sf* *p* *pp*

8va *loco* *sf* *p* *pp* *pp* *sf*


VARIATION.
PIÙ MOSSO.
pp
mf
p leggiero.
8va
loco
cres
f
p
sf
mf
p leggiero.


8va
loco
8va
loco
8va
loco
8va
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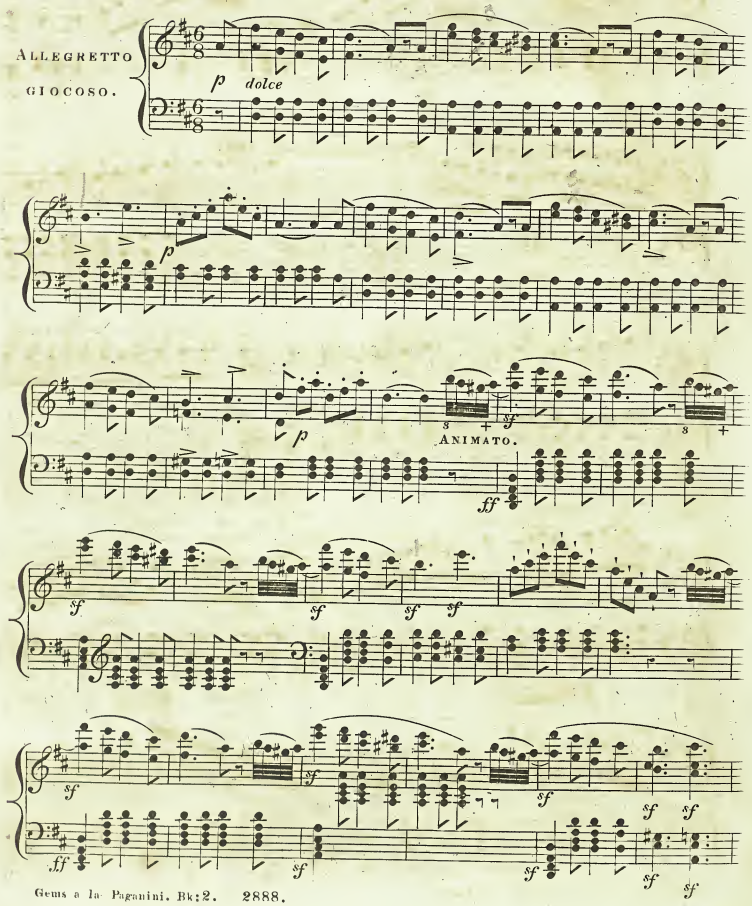
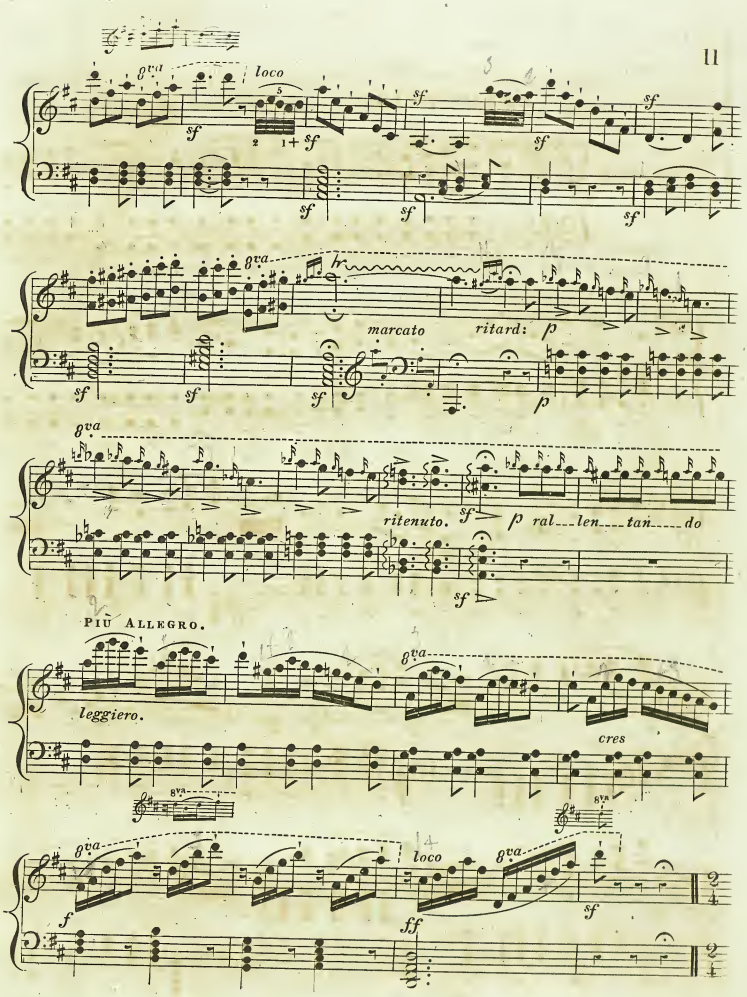
cres
8va
loco
attacca Allegretto.

BALLO DELLE STREGHE (THE WITCHES DANCE.)




8va
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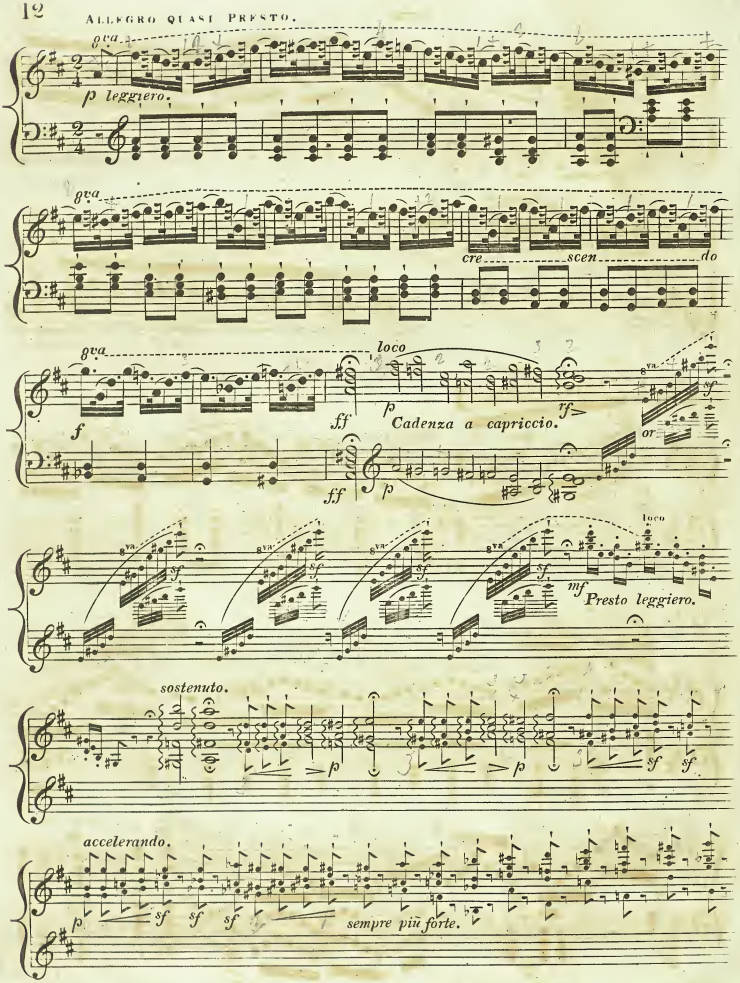
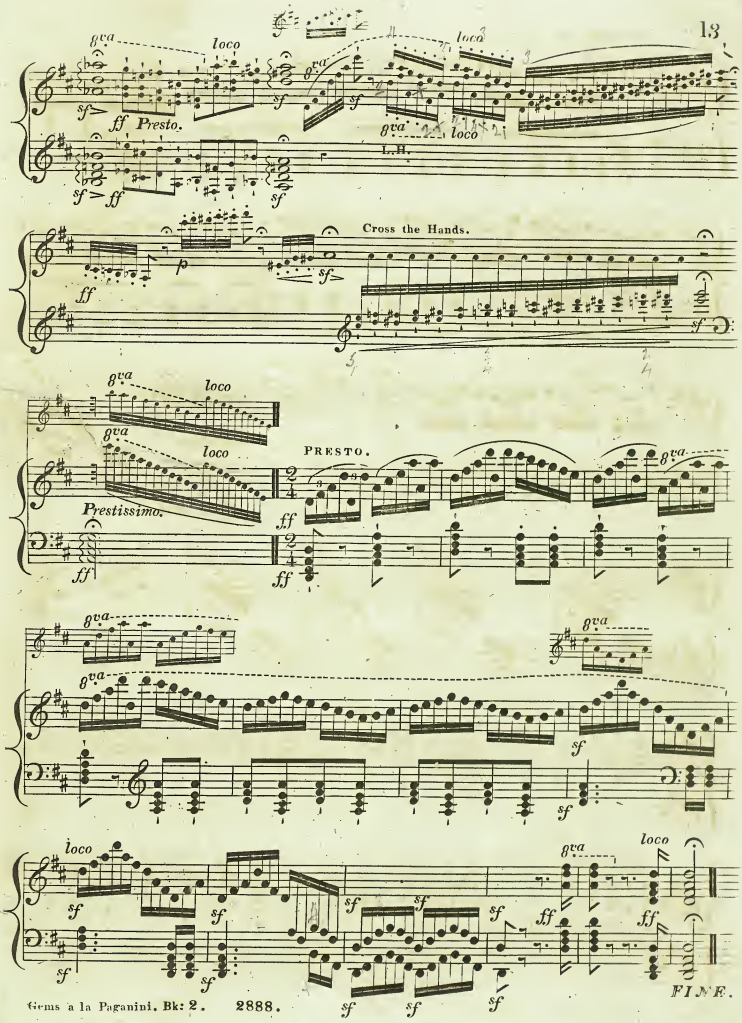
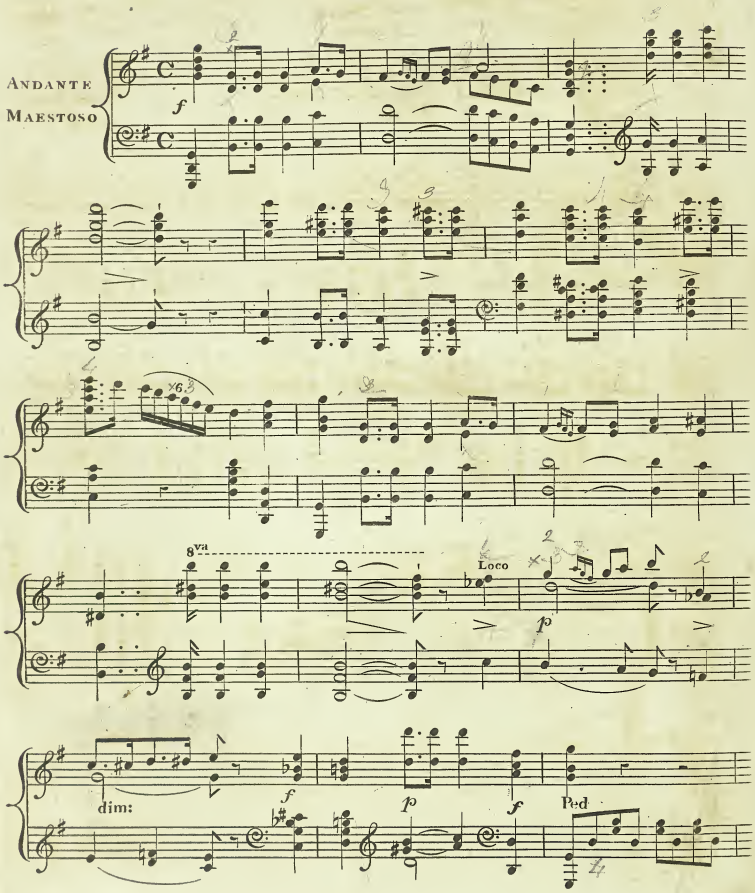
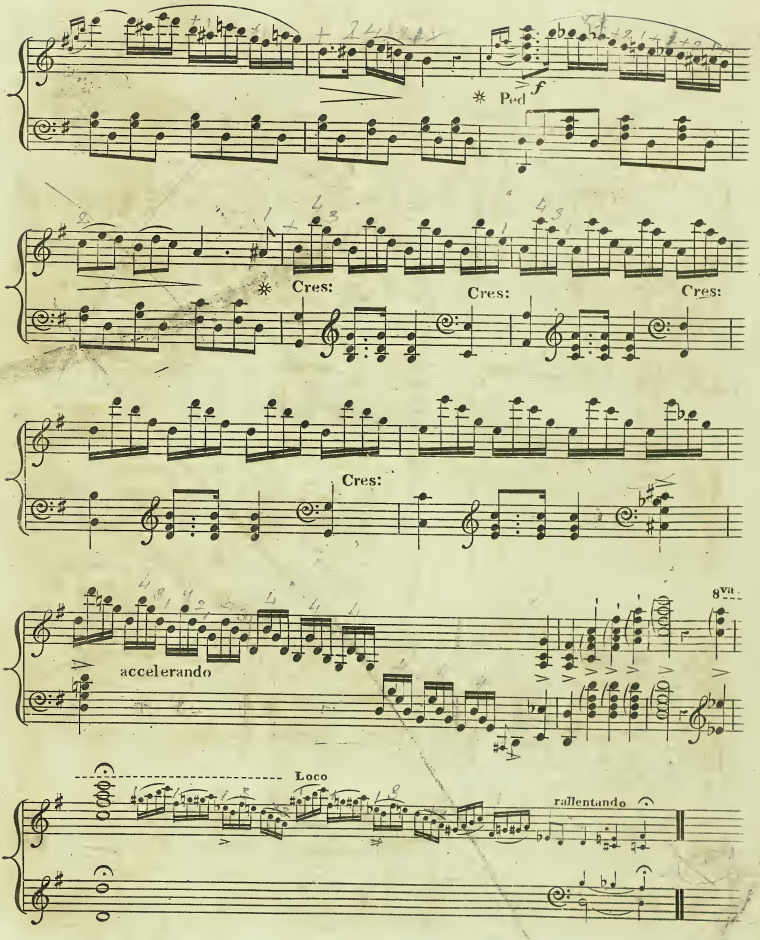
PIÙ ALLEGRO.
leggiero.
cres
f
ff


ALLEGRO QUASI PRESTO.
8va
p leggiero.
cre scen do
loco
f
ff
p
Cadenza a capriccio.
or
mf
Presto leggiero.
sostenuto.
accelerando.
sempre più forte.


8va
loco
ff Presto.
sf
L.H.
Cross the Hands.
p
PRESTO.
Prestissimo.
FINE.

FANTASIA.




Ped
f
Cres:
Cres:
Cres:
Cres:
accelerando
8va
Loco
rallentando

ANDANTE
LARGO

Allegretto Scherzando

VAR: I.

p

f

8va

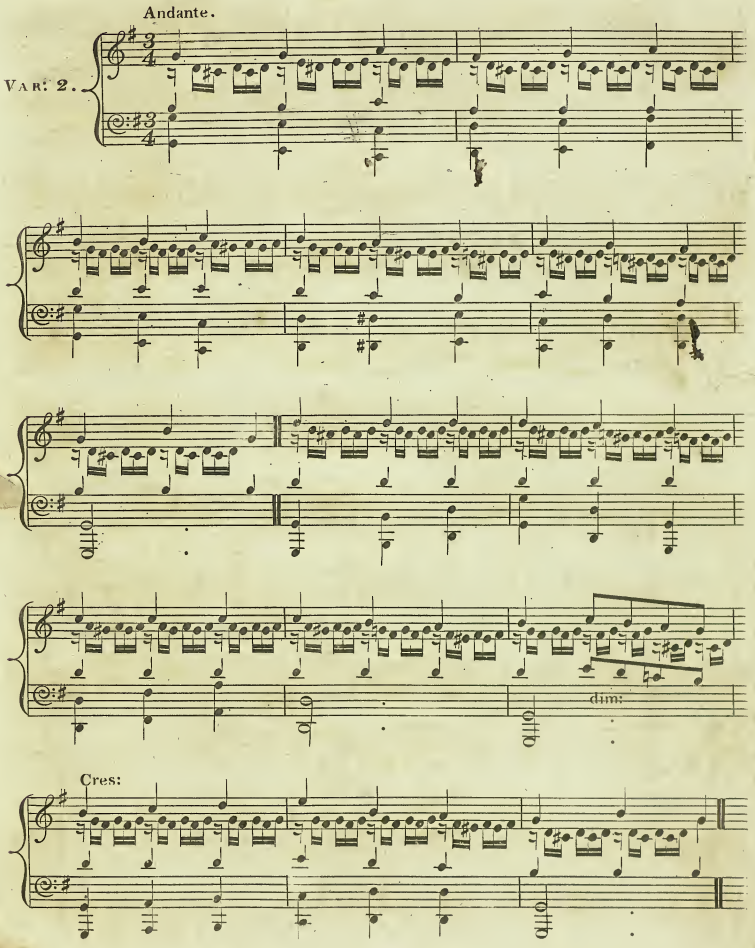
Ped

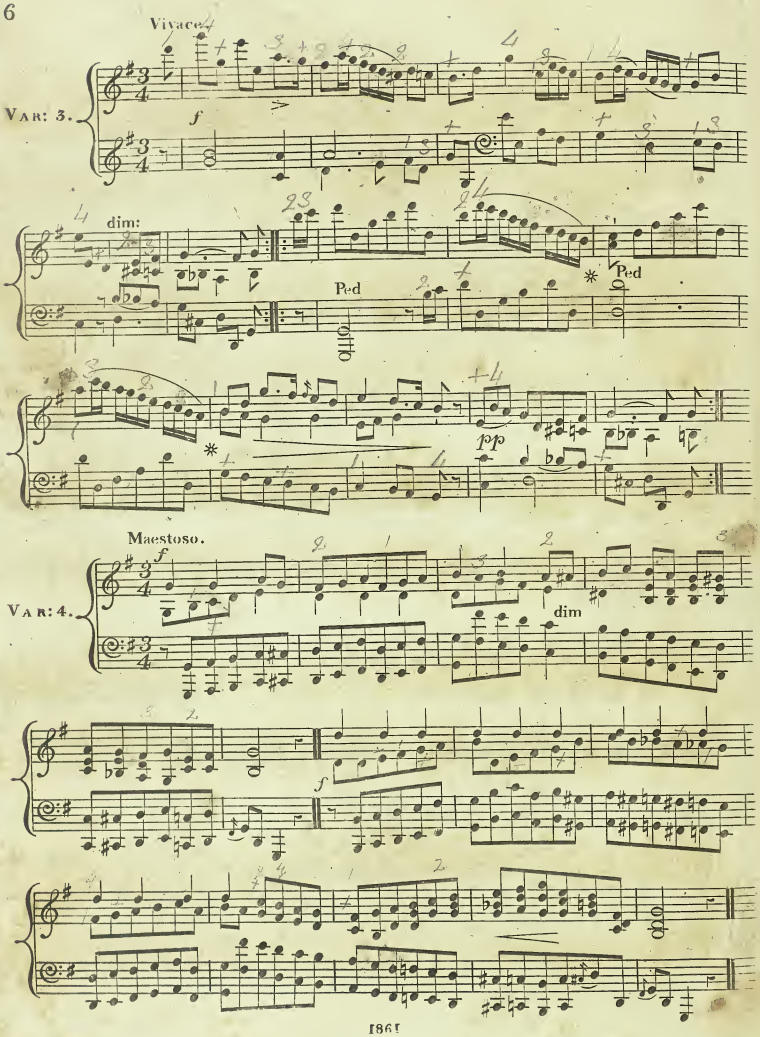
Loco

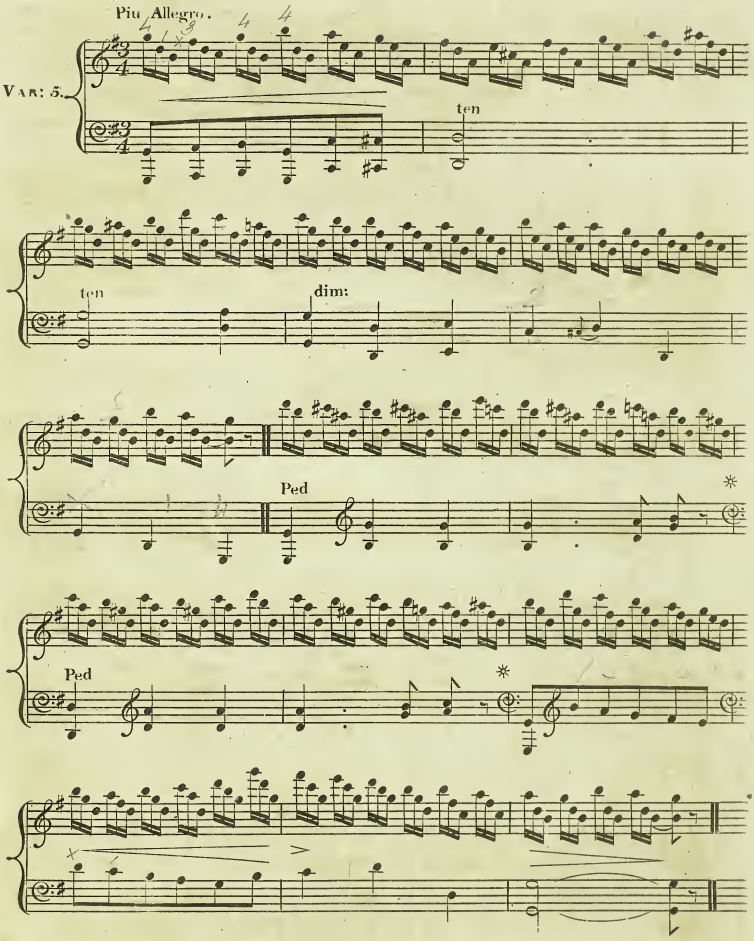
* Ped

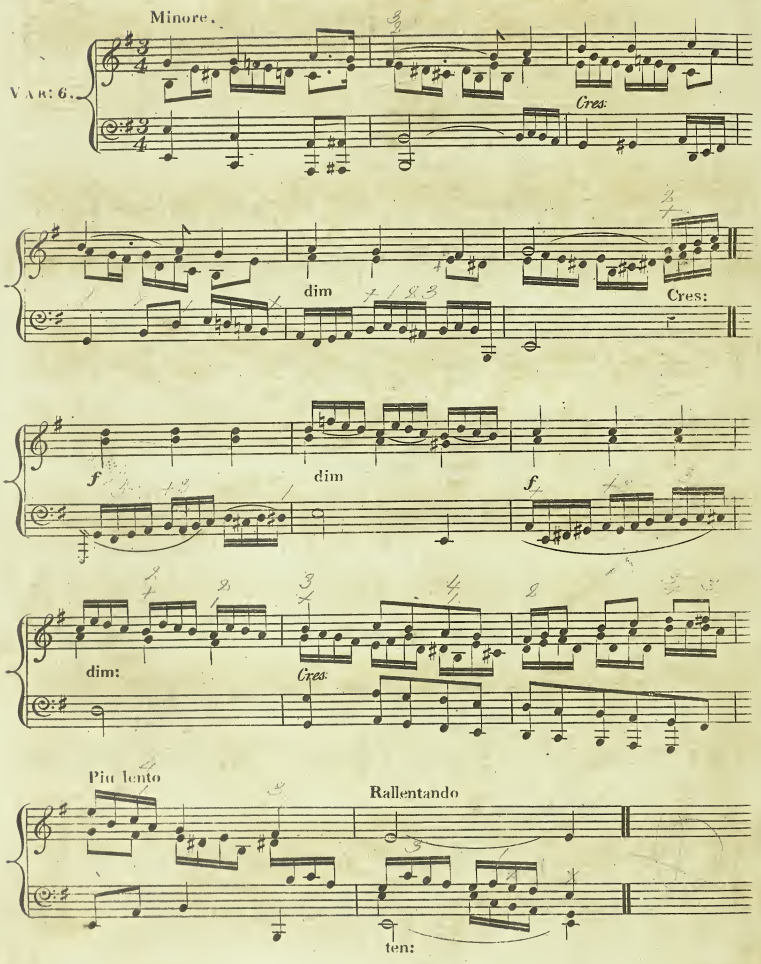
*

Cres


Andante.
Var: 2.
dim:
Cres:


Vivace.
Var: 3.
f
dim:
Ped
Ped
pp
Maestoso.
f
Var: 4.
dim
f


Piu Allegro.
Var: 5.
ten
ten
dim:
Ped
Ped


Minore.
Var: 6.
Cres:
dim
Cres:
f
dim
f
dim:
Cres:
Piu lento
Rallentando
ten:

Allegro Brillante.

VAR: 7.

ff

8va

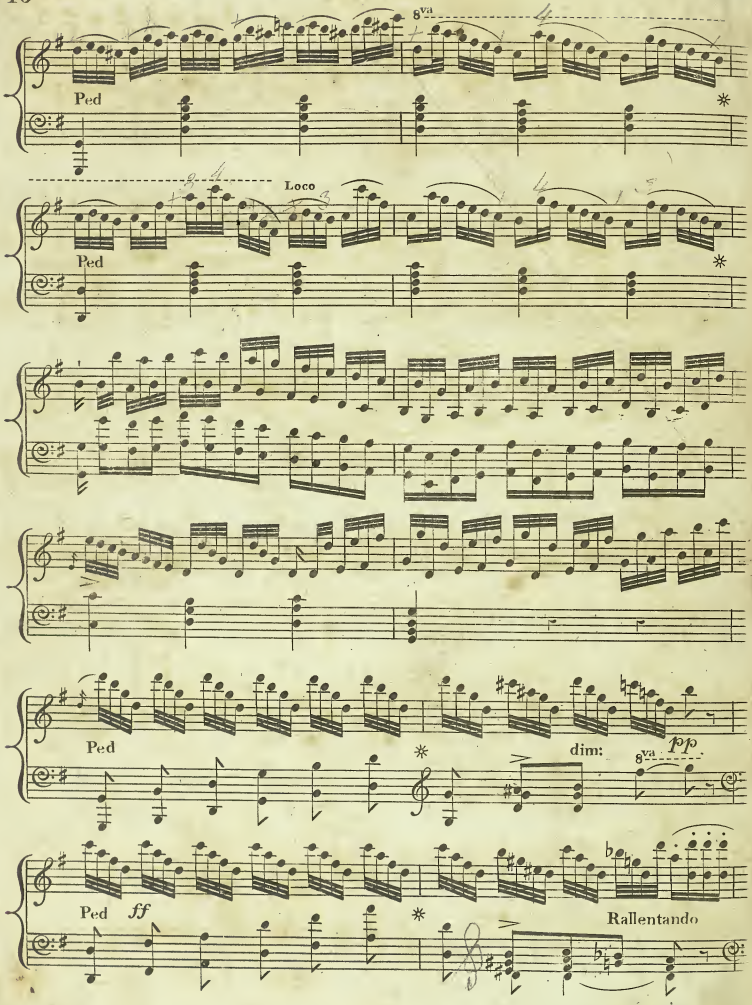
Loco

8va

Loco

dim:

dim:


8va
Ped
*
Loco
Ped
*
Ped
*
dim:
8va
pp
Ped
ff
*
Rallentando

Tempo

8va Loco

ff

Cres:

Rallentando

con espress: ad lib:

CODA

ff

Allegro assai

8va Loco

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Chorus.

Moderately.

Sym. *f*

Hal....le..lujah

8vs ad lib.

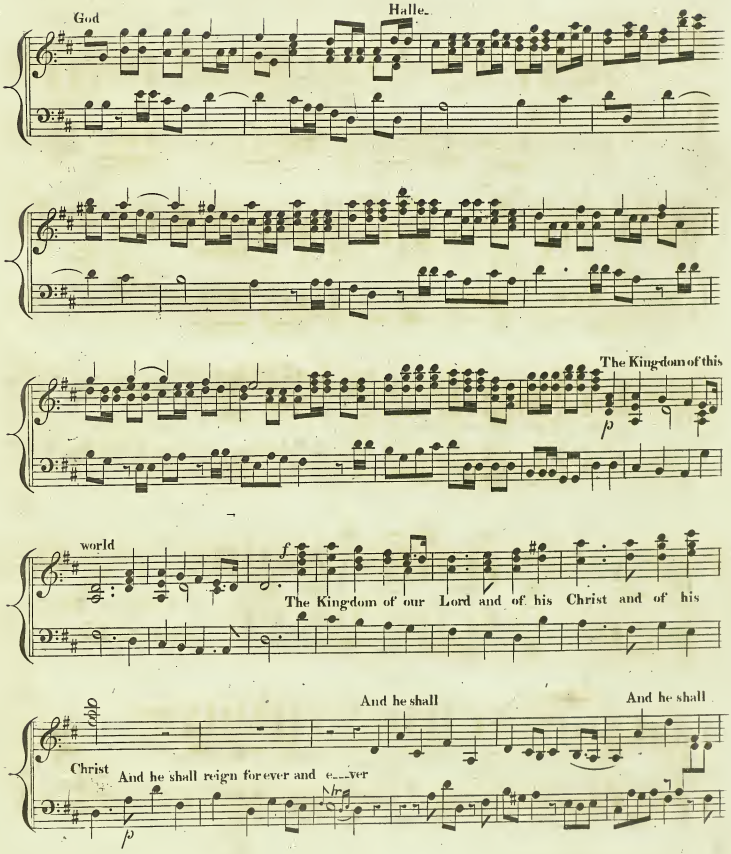
Hal....le..lujah Halle..lujah Halle.lujah Hal..le....lujah Hal...le..lujah

Hal..le..lujah Halle...lujah Halle.lujah *p* For the Lord God omnipotent

br *f* reigneth Halle...lujah Halle.lujah Halle.lujah Hallelujah *p* For the Lord God omni..potent

br *f* reigneth Halle..lujah For the Lord

HALLELUJAH.


God
Halle-
The Kingdom of this
world
The Kingdom of our Lord and of his Christ and of his
And he shall
And he shall
Christ
And he shall reign forever and e---ver

HALLELUJAH.

And he shall

King of King

King of

and Lord of Lords

Kings

and Lord of Lords

King of Kings

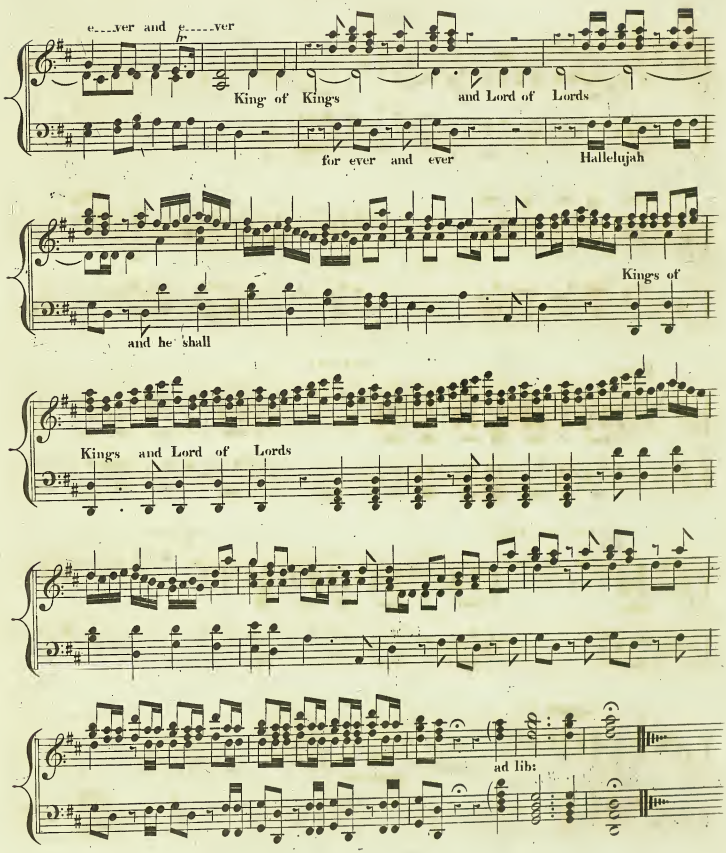
and Lord of Lords

And he shall reign and he shall

and he shall reign for

and Lord of Lord

HALLELUJAH.


e....ver and e.....ver
King of Kings
and Lord of Lords
for ever and ever
Hallelujah
Kings of
and he shall
Kings and Lord of Lords
ad lib:

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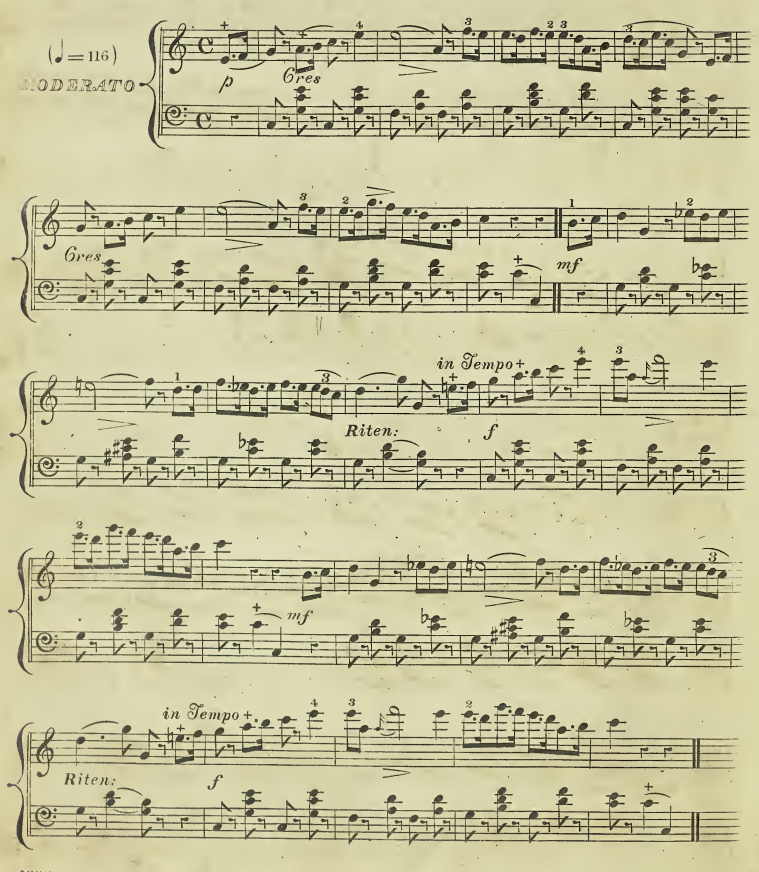
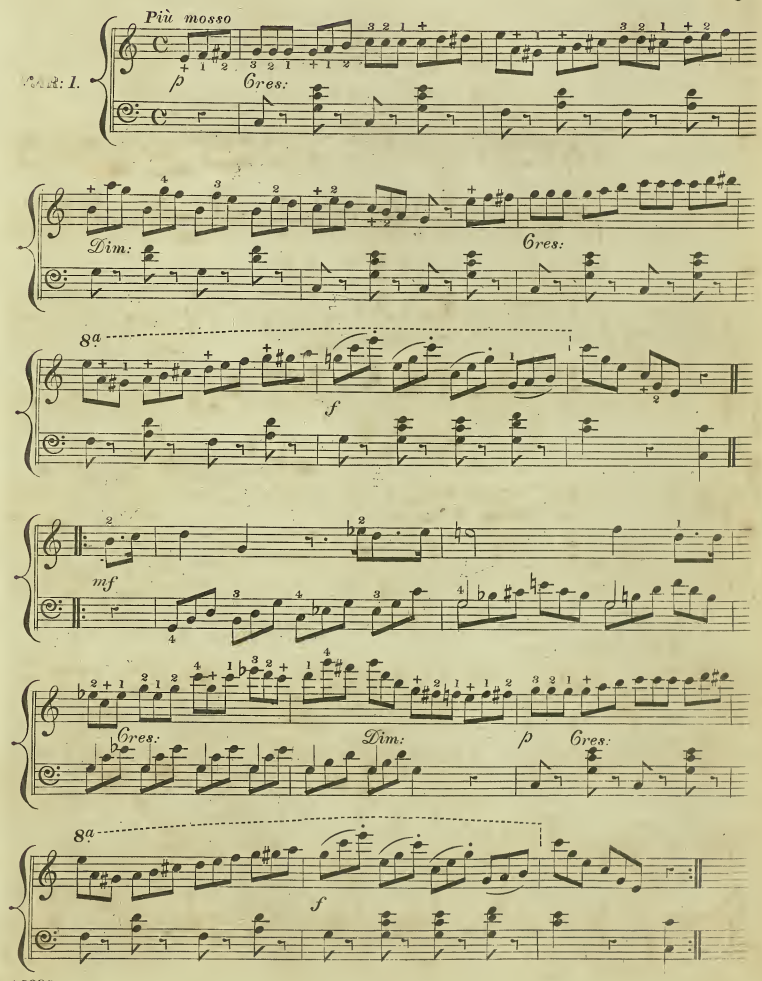

(♩=116)
MODERATO
p
Cres
Cres
mf
in Tempo
Riten:
f
mf
in Tempo
Riten:
f


Più mosso
CAR: 1.
p
Cres:
Dim:
Cres:
8a
f
mf
Cres:
Dim:
p
Cres:
8a
f

♩=108

POLACCA

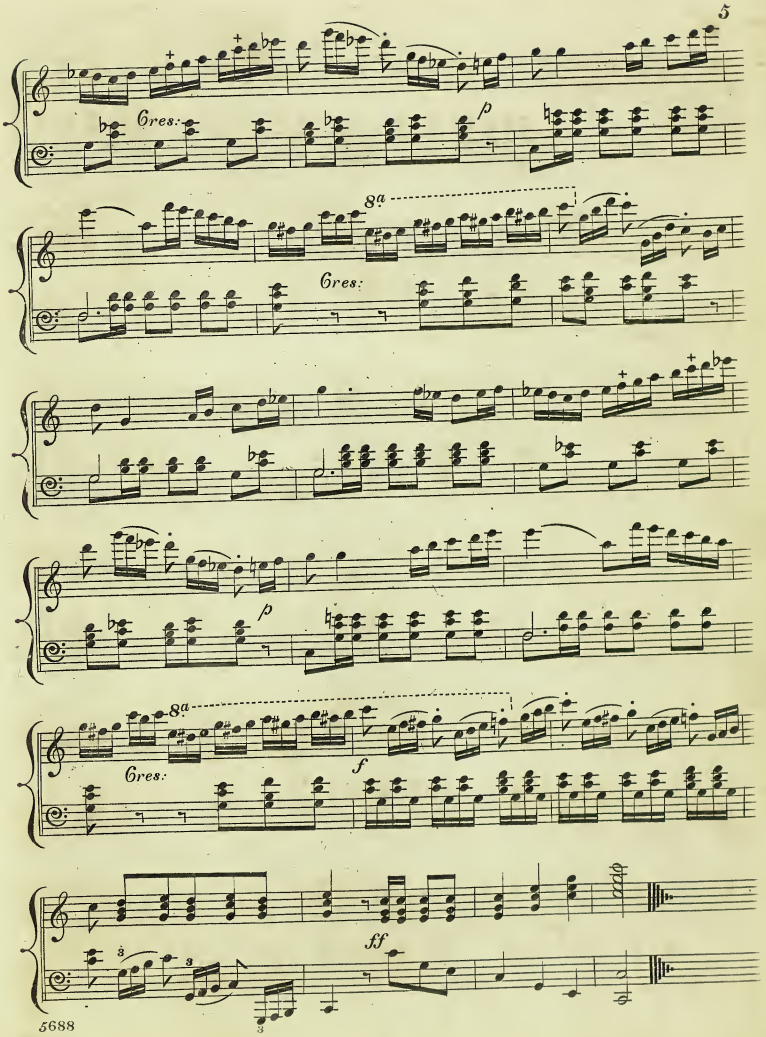
p

8a

Cres:

8a

8a


Cres:
p
8a
Cres:
p
8a
Cres:
f
ff

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——— Quadrilles, from Donizetti's new opera Belisario 4
——— Waltzes, LaTortura, from Bellini's Beatrice di Tenda 3
Strauss's Elisabethen Waltzes, Op. 71 . . 3
——— Huldigung's Waltzes, Op. 80 . . 2
——— Iris Waltzes, Op. 75 . . . 2
——— Gabrielen Waltzes, Op. 68 . . 2
——— Souvenir de Baden Waltzes, Op. 38 . 2
——— Rosa Waltzes, Op. 76 . . . 2
——— Quadrilles from the Operas of Guillaume Tell and Fra Diavolo 2
——— Waltzes from Fra Diavolo . . 2
——— Pfennig Waltzes . . . 2
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——— Ditto ditto Set 2 . . 4
Pilati's Valse de Vienne, from the Daughter of the Danube 2
——— Valse de Prague, from ditto . . 2
——— Valse de Berlin, from ditto . . 2
——— Pas de Trois, from ditto . . 2
The Cachucha, arranged by Burgmüller . . 3
Perez's Cachucha, as danced by Mlle. Duvernay in The Devil on Two Sticks (the *entire* dance) . . 2
Schubert's Dernières Valses, Op. 127 . . 3
Valses de Camilla, played by the Milanese Organs 2
Valses de Pesaro, ditto . . . 2
Adams' Quadrilles, with the Vocal Galop . . 3
Czerny's Galop en forme de Rondeau, from Auber 2
Schunke's Grand Galop from Le Postillon de Lonjumeau 3
Truzzi's First Set of Quadrilles from Beatrice di Tenda 4
——— Second do. Zampa . . 2
Tully's Arrangement of the Waltz in One Hour . 1

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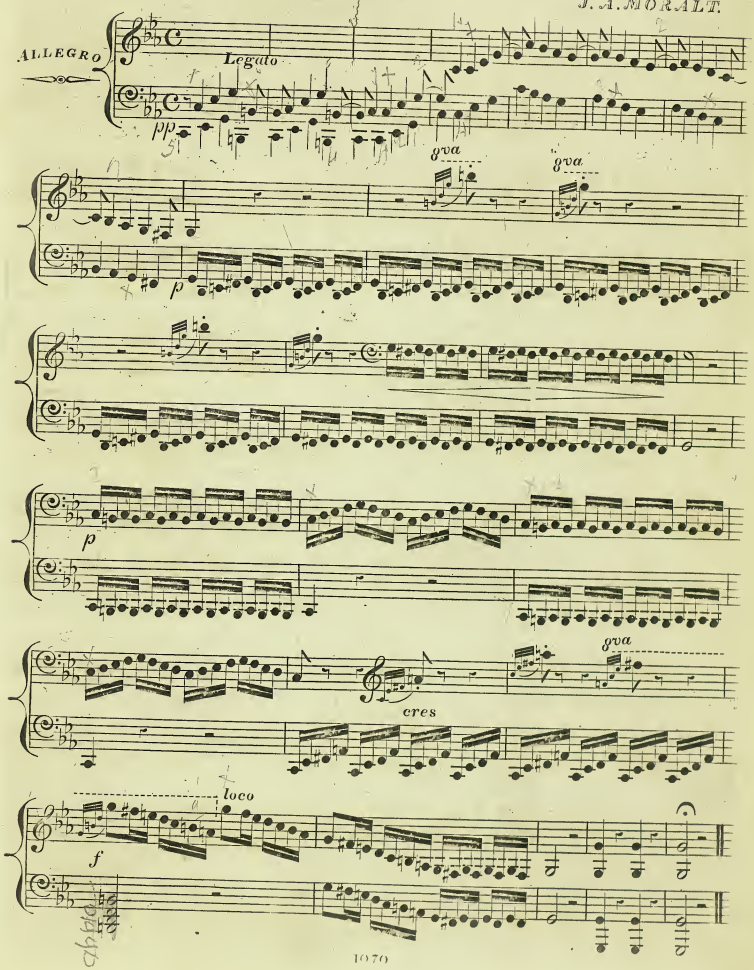

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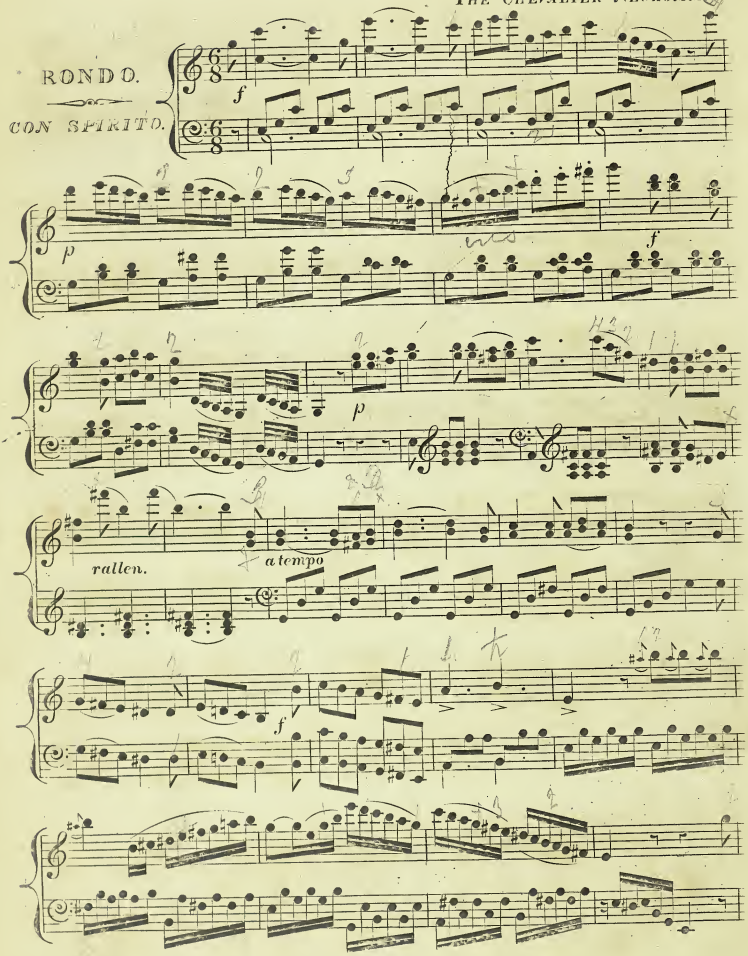
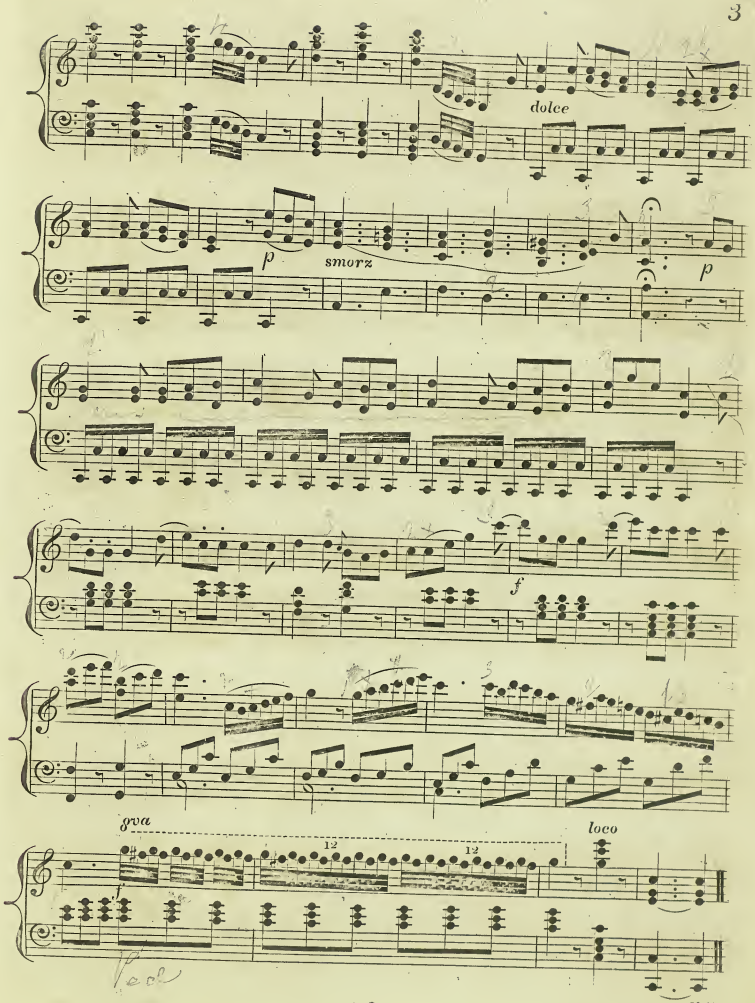
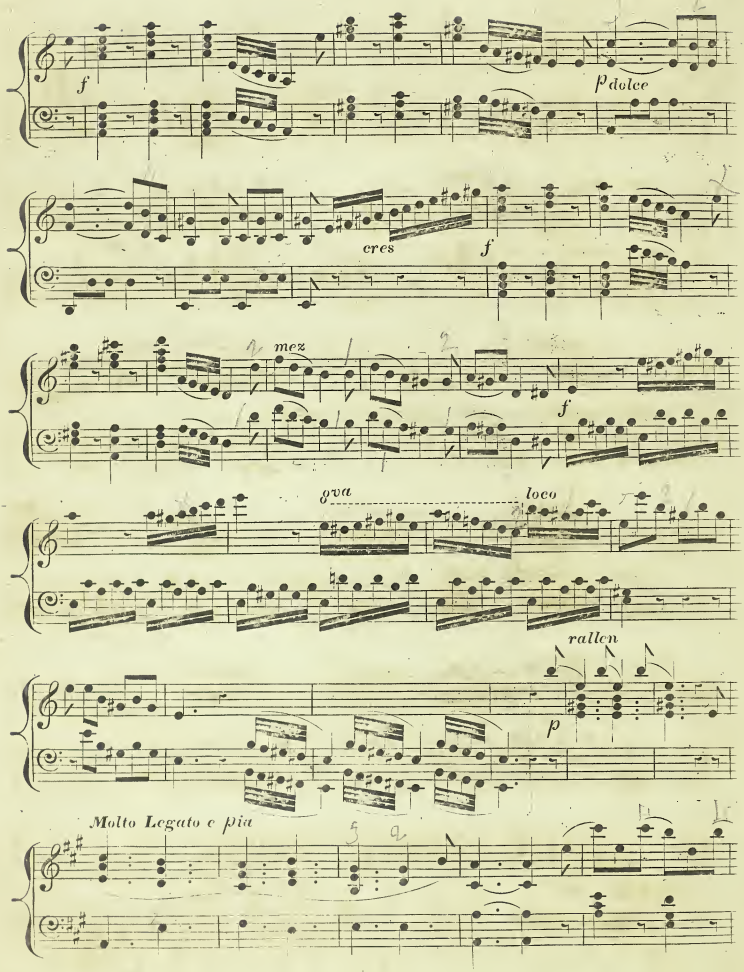
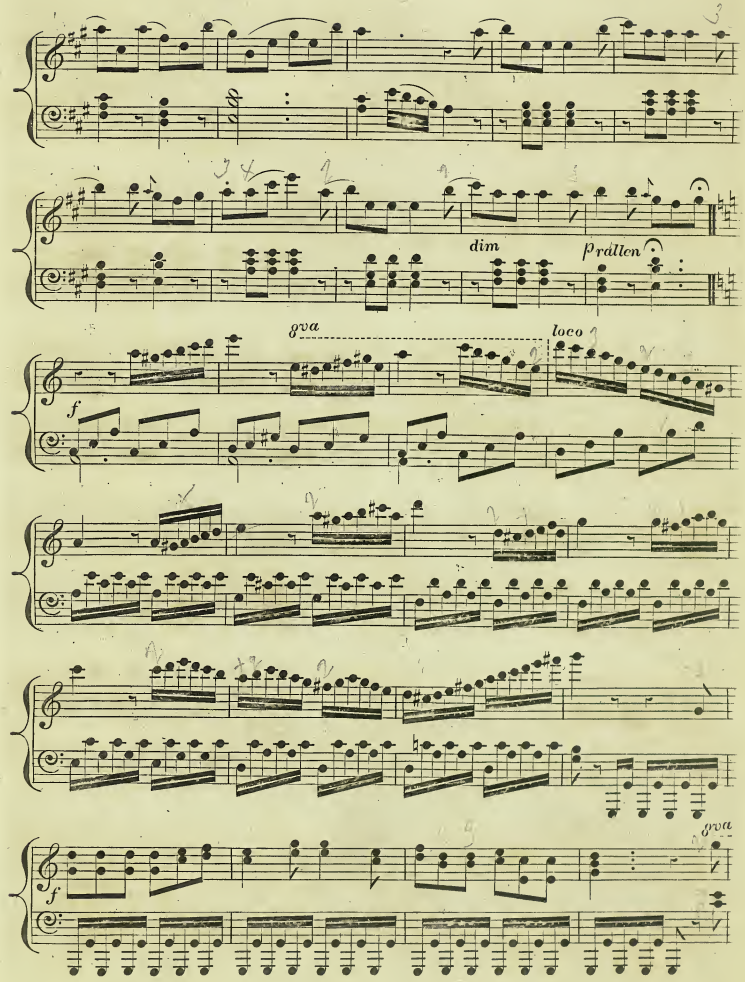



dolce
p
smorz
p
f
8va
12
12
loco


f
p dolce
cres
f
mez
f
ova
loco
rallen
p
Molto Legato e pia


dim
p rallen
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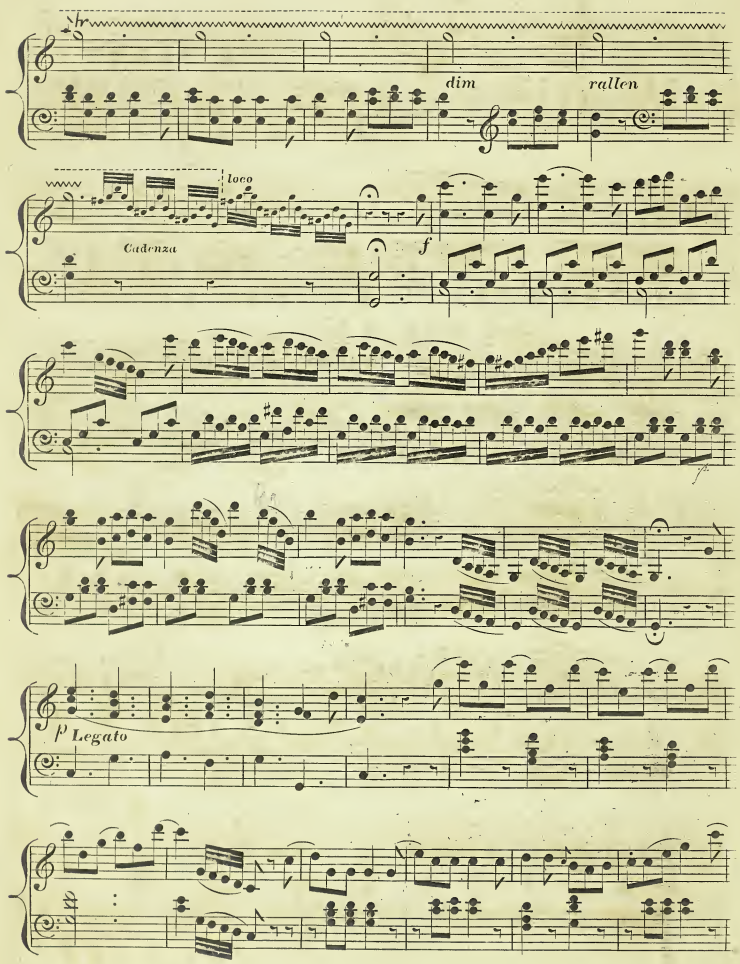
loco
f
f
gva


dim
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Cadenza
f
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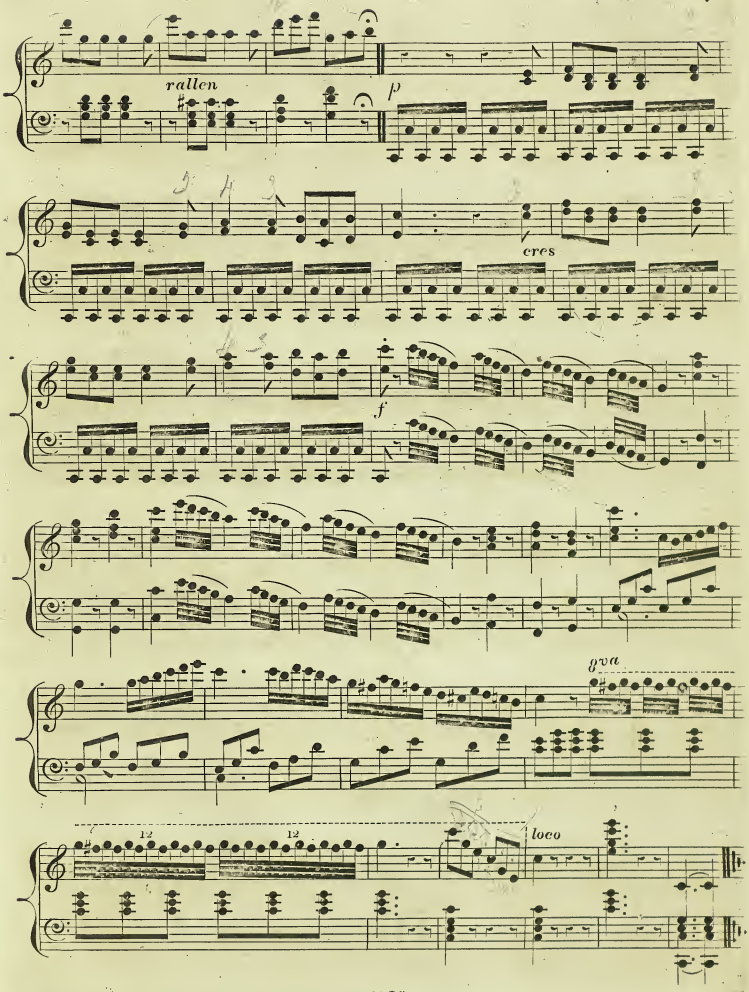
rallen
p
cres
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gva
12
12
loco

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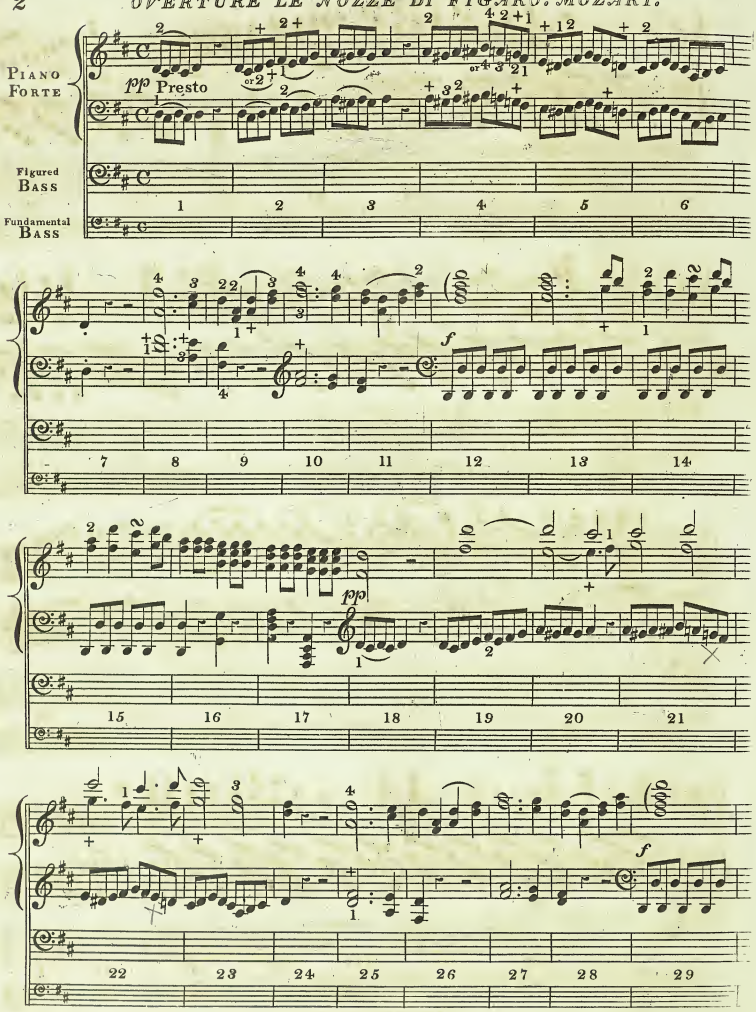
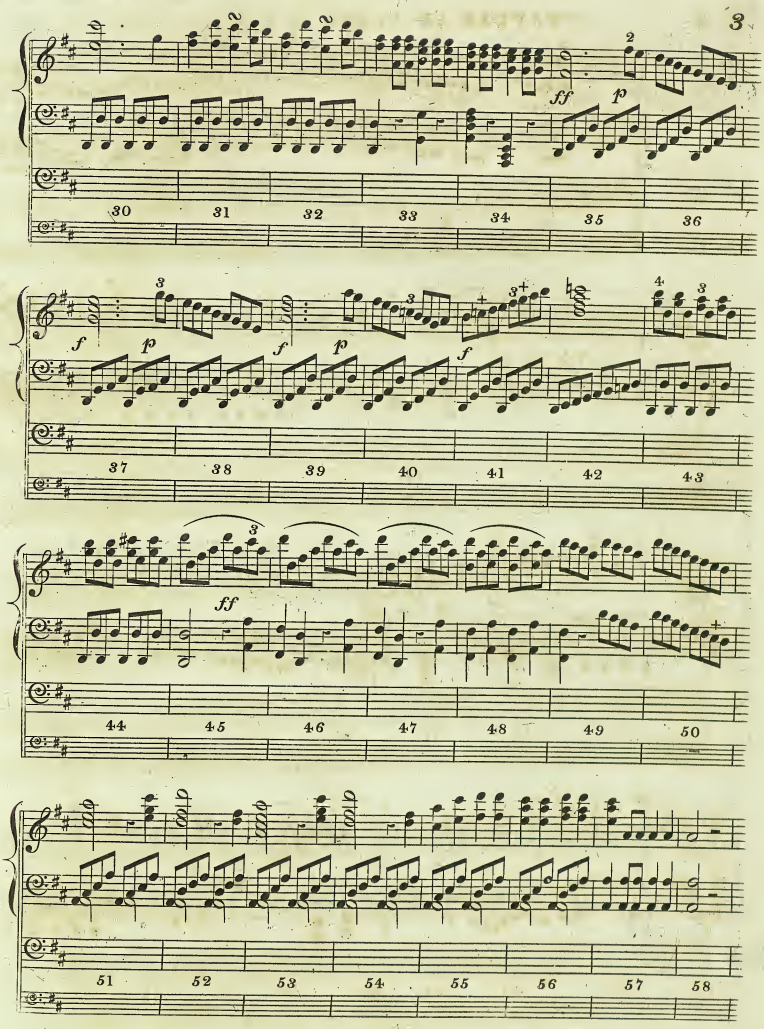
OVERTURE LE NOZZE DI FIGARO. MOZART.





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legati *fp* *fp* *fp* *fp*

f

59 60 61 62 63

fp legati *fp*

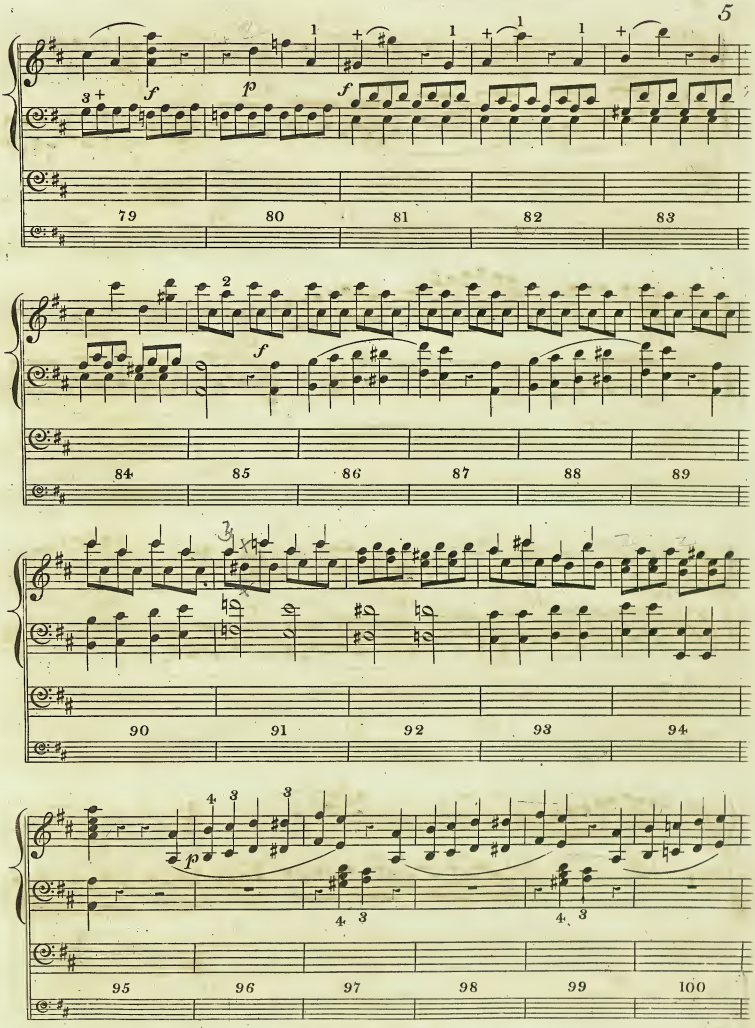
64 65 66 67 68

fp *fp* *fp* *fp*

69 70 71 72 73

p

74 75 76 77 78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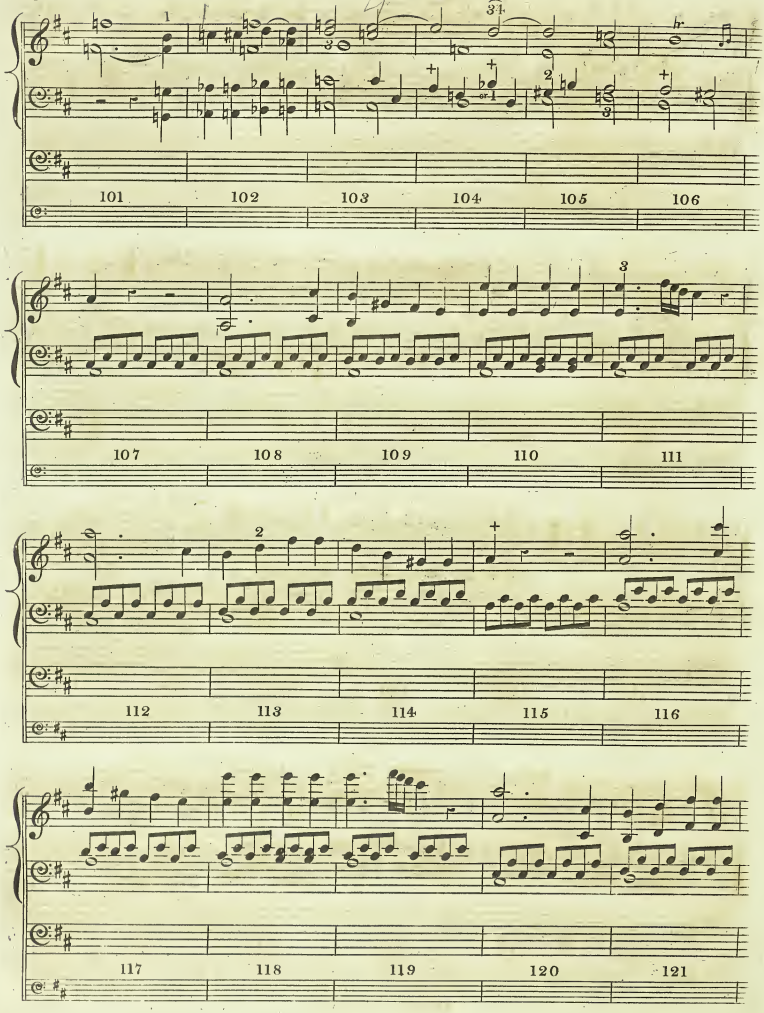
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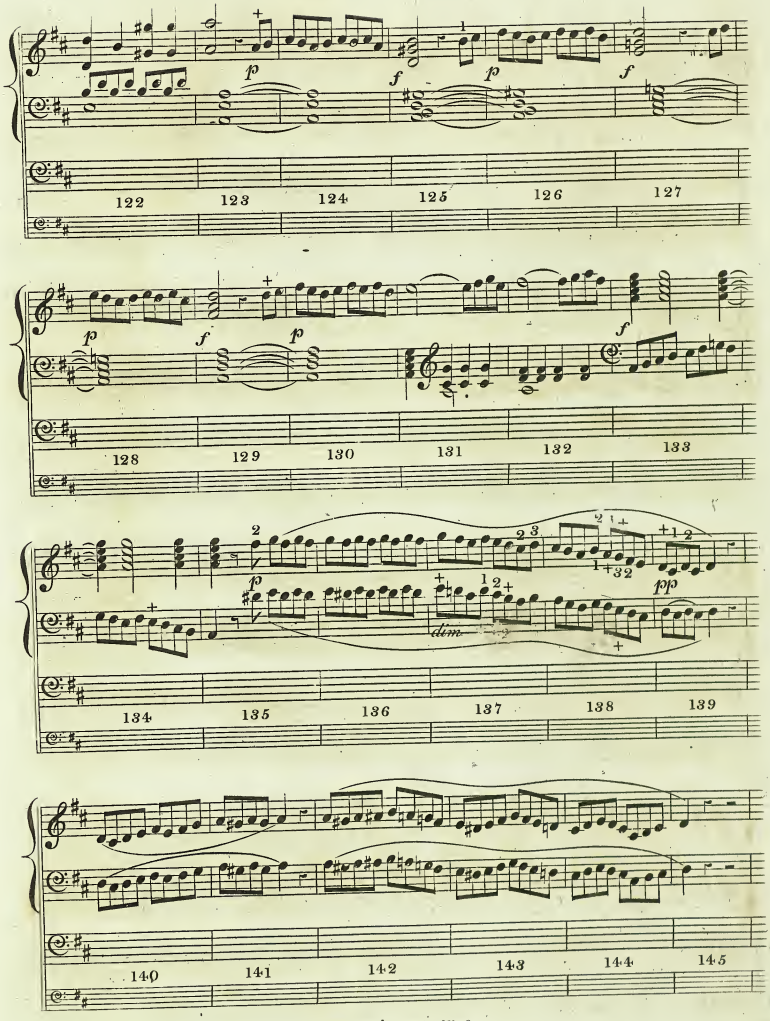
p
f
p
f
122
123
124
125
126
127
p
f
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f
128
129
130
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dim
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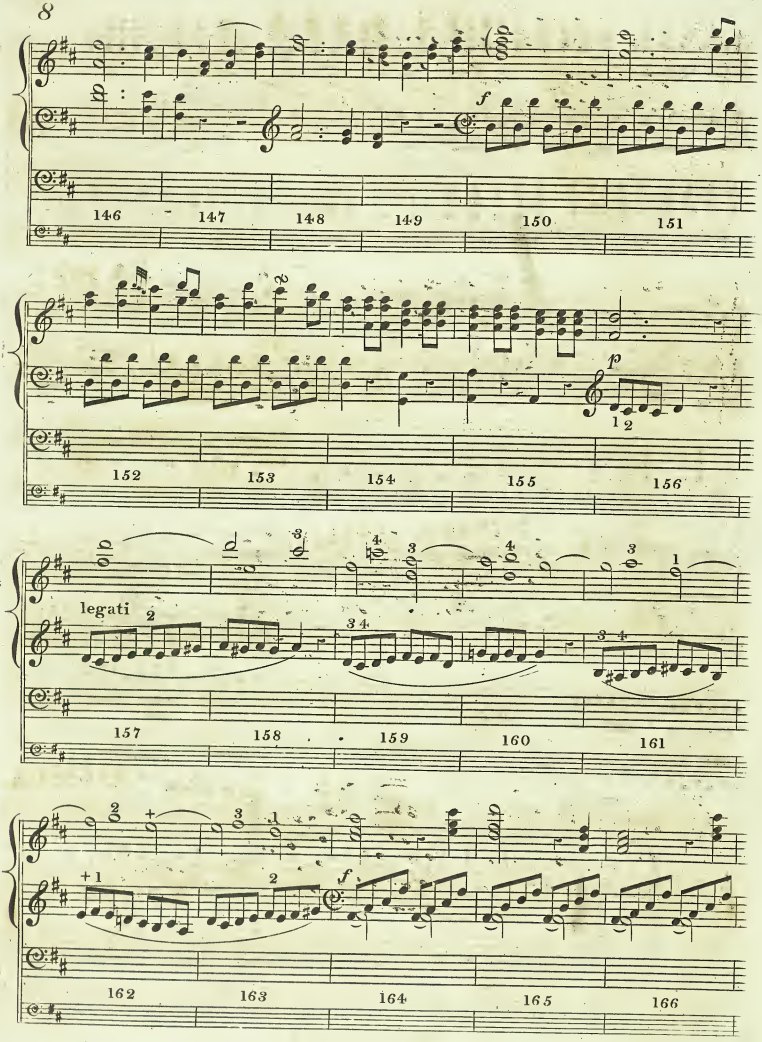
f
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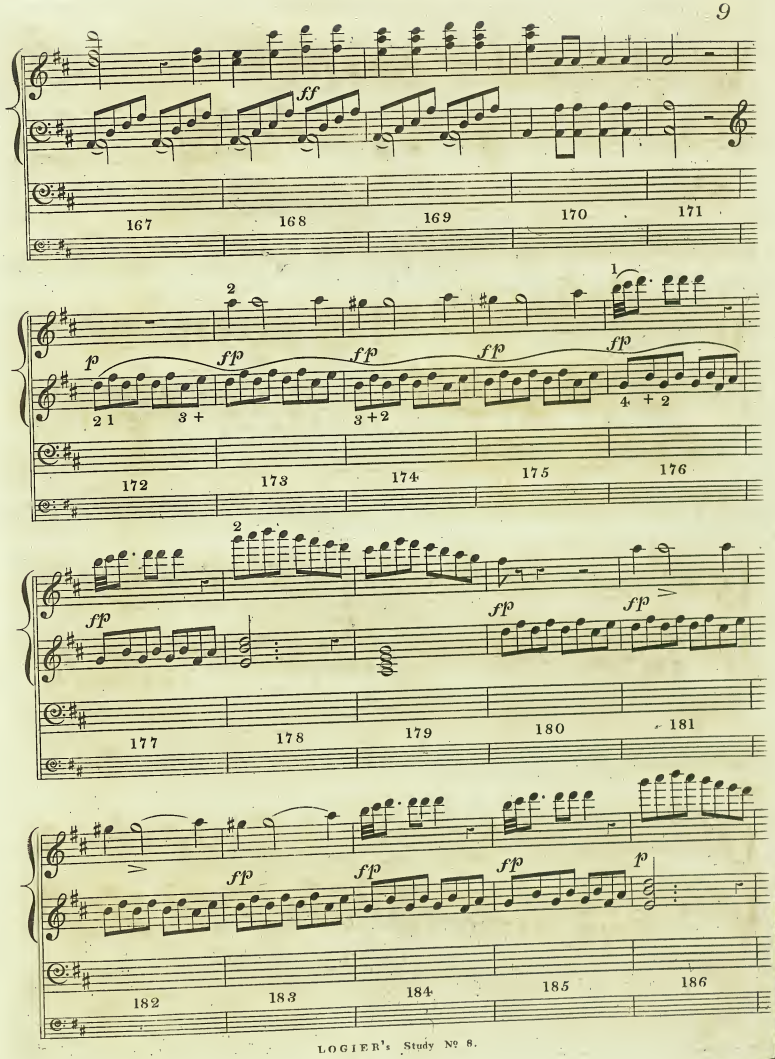
ff
167
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fp
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2 1
3 +
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4 + 2
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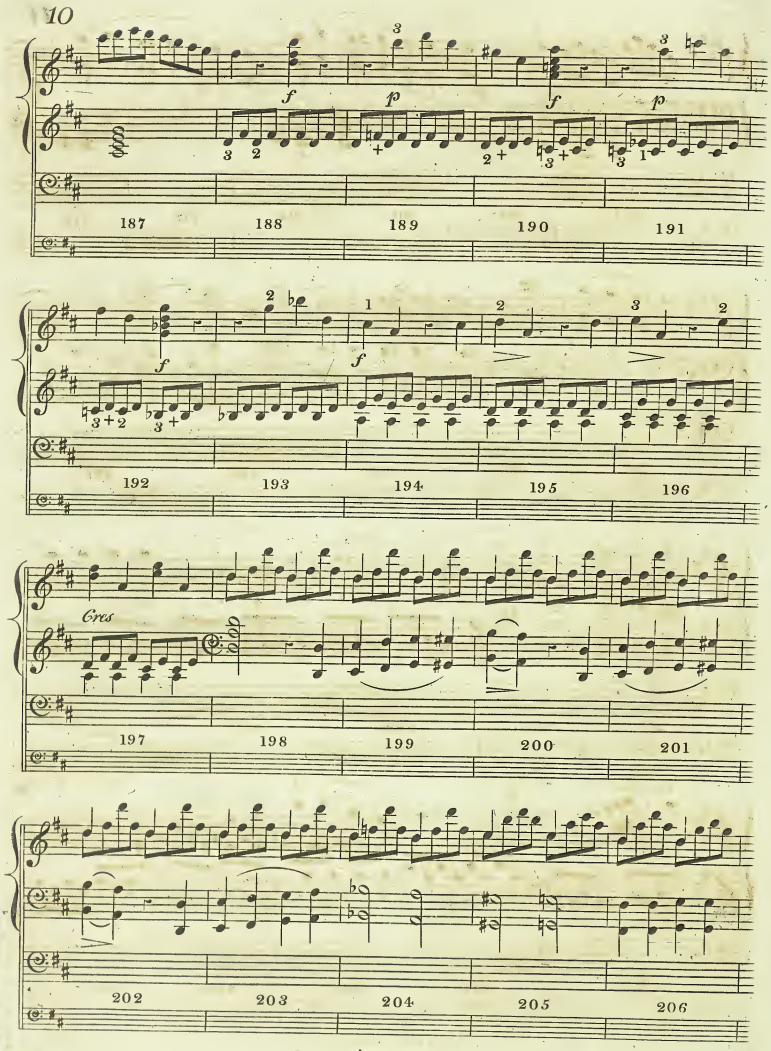
f
p
f
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187
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189
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Cres
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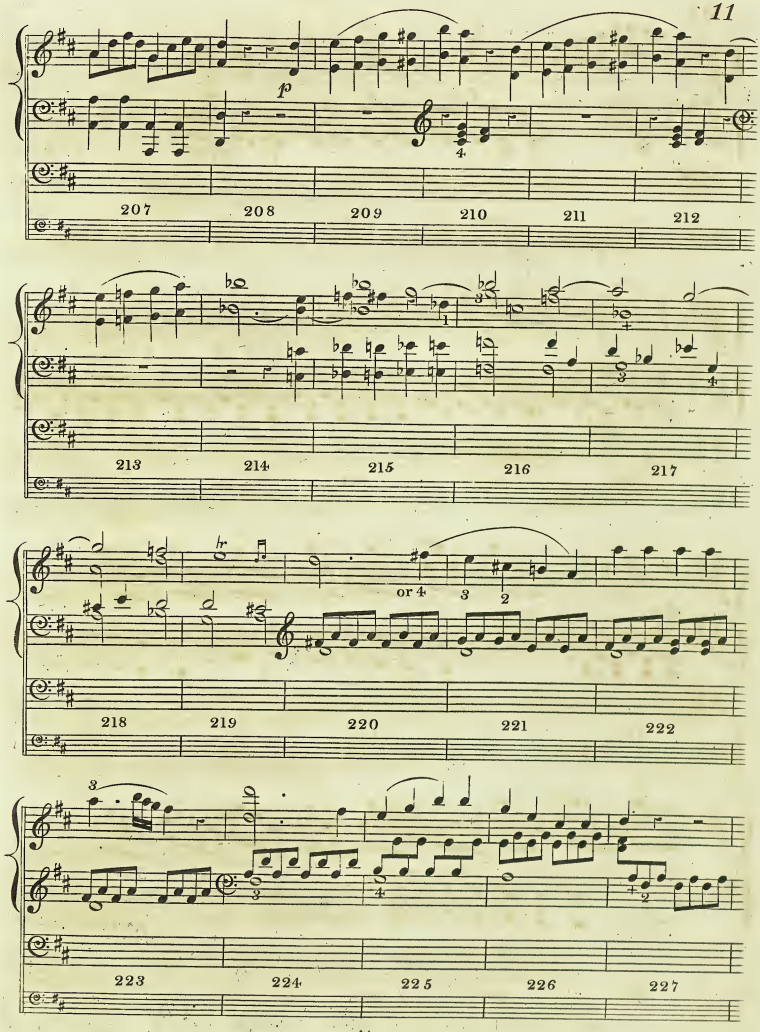
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or 4
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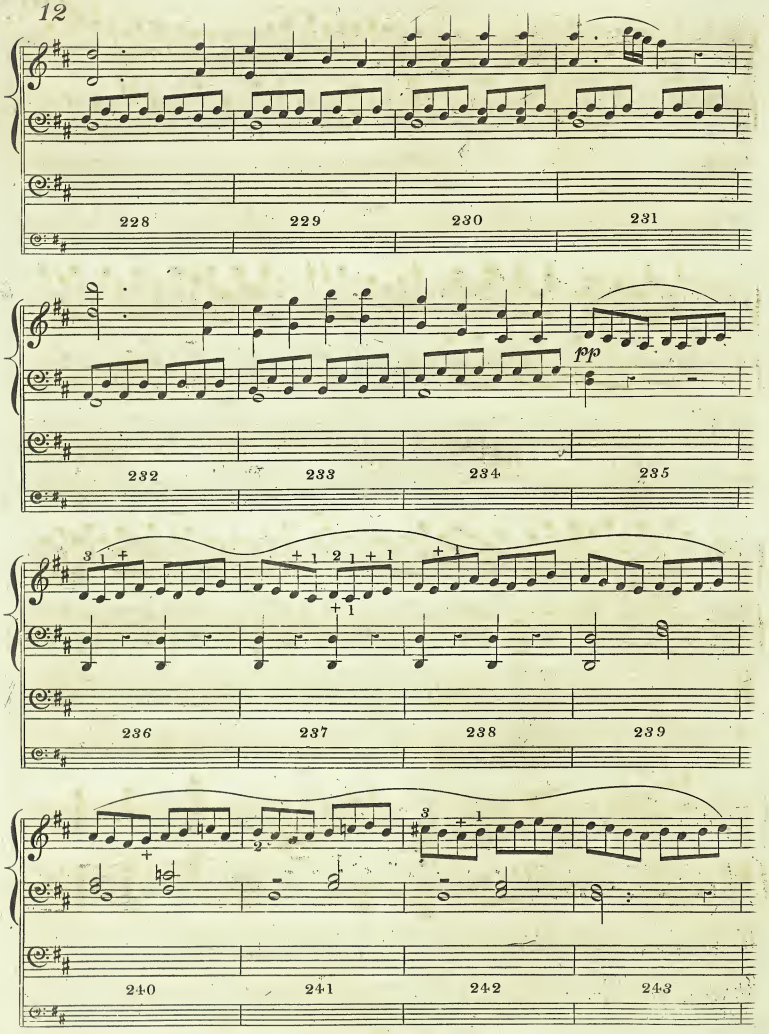
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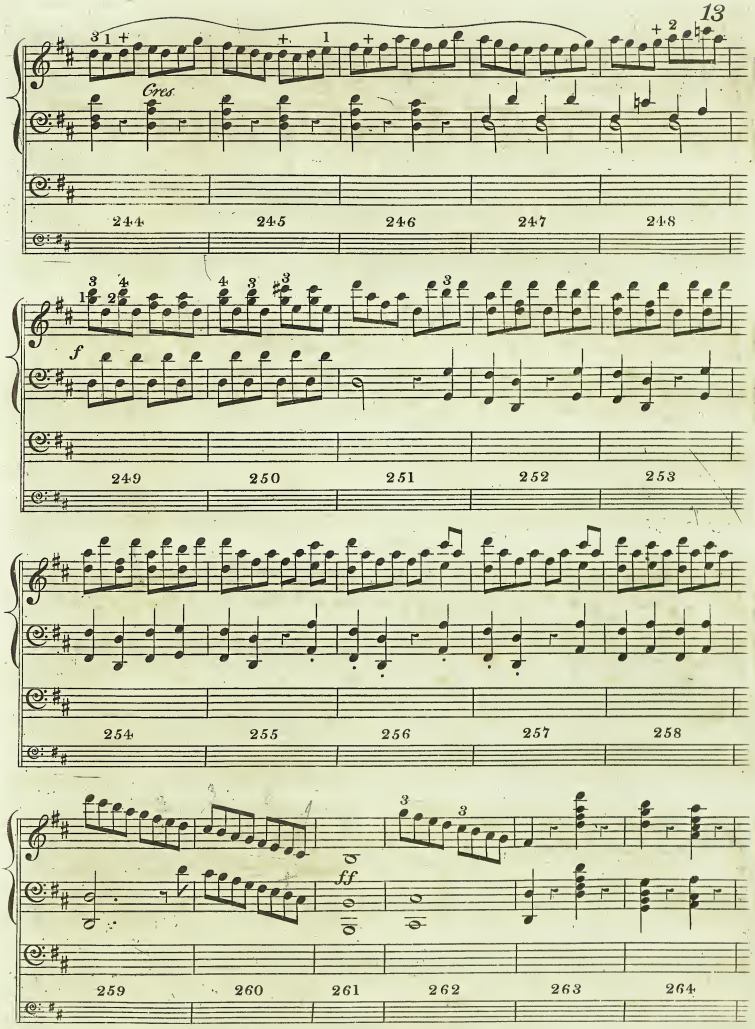
Cres
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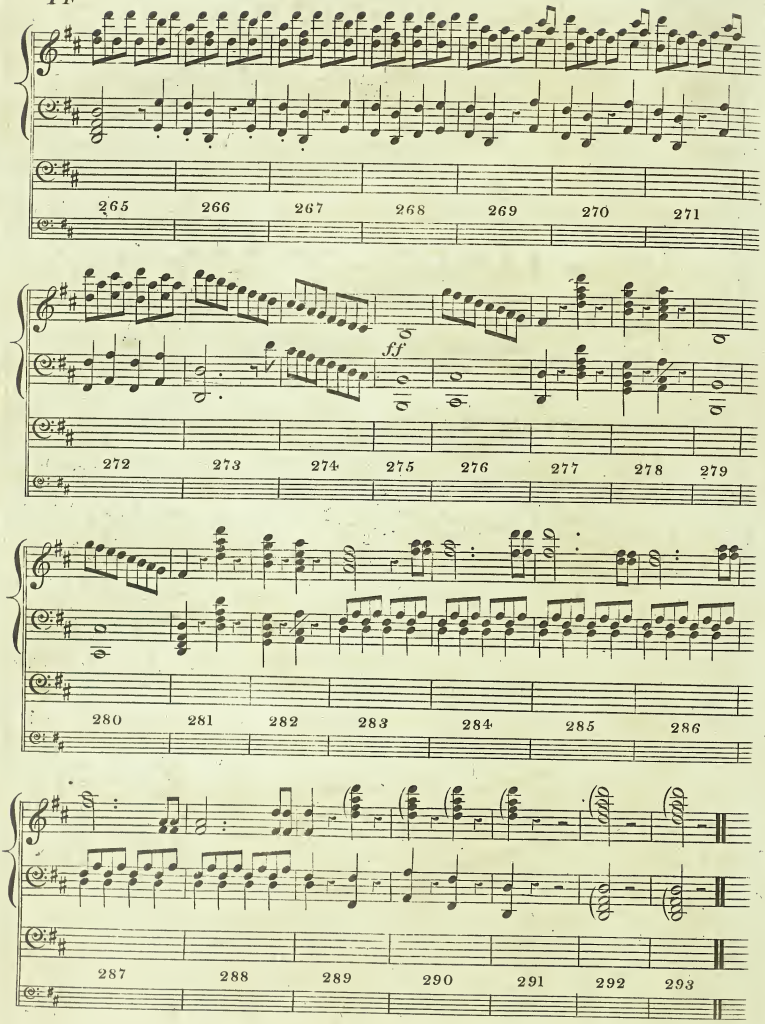

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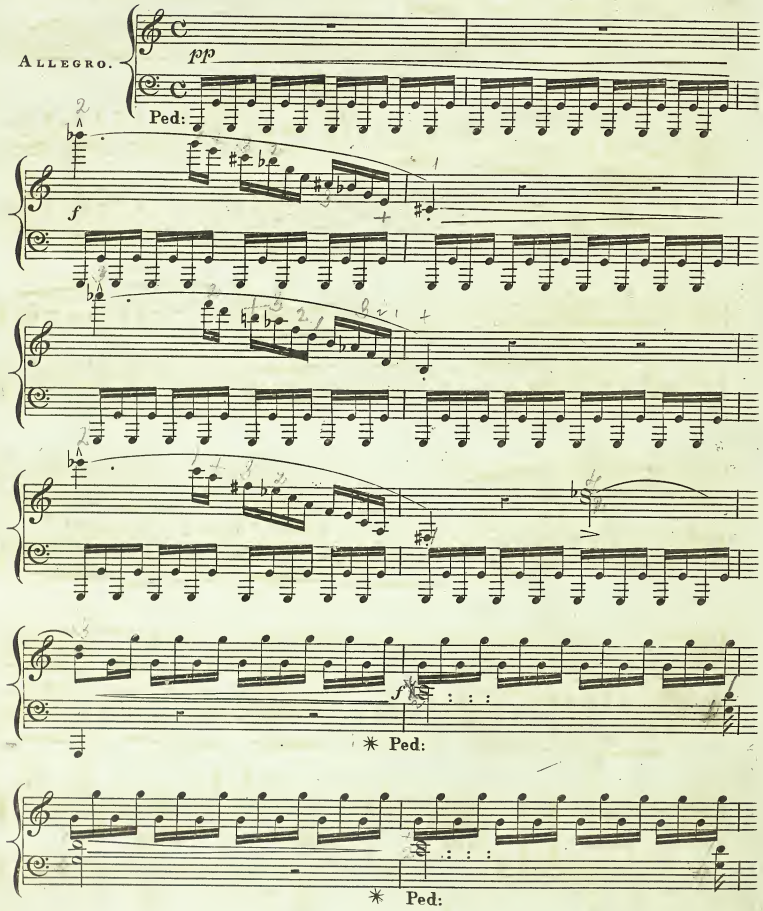
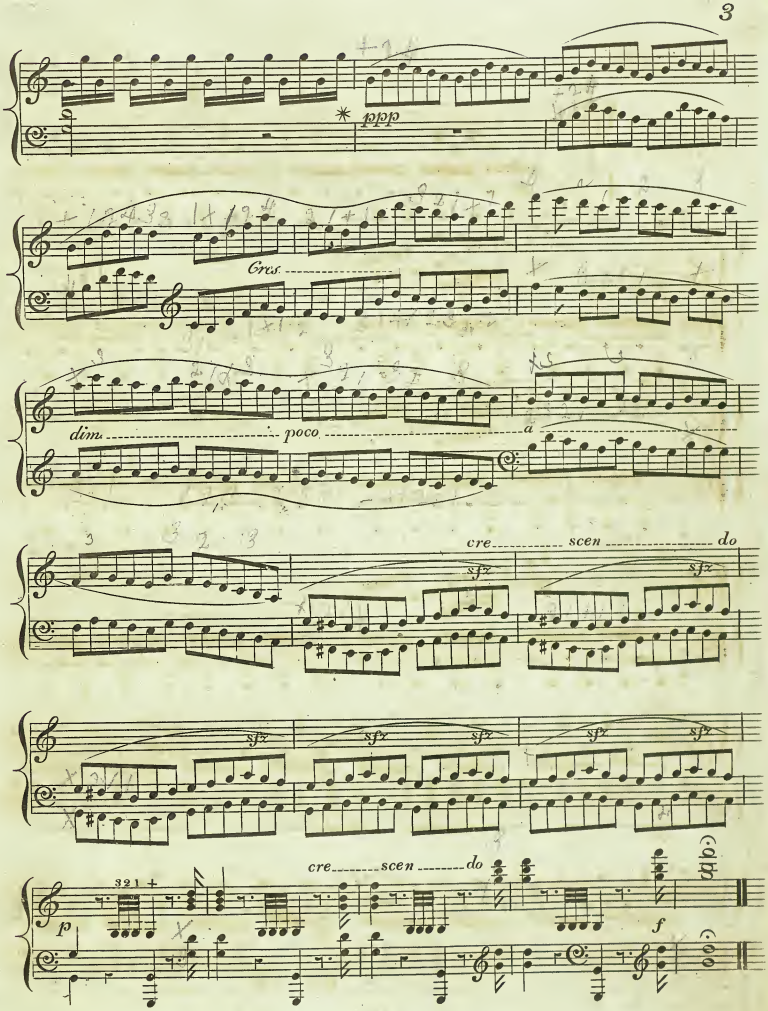
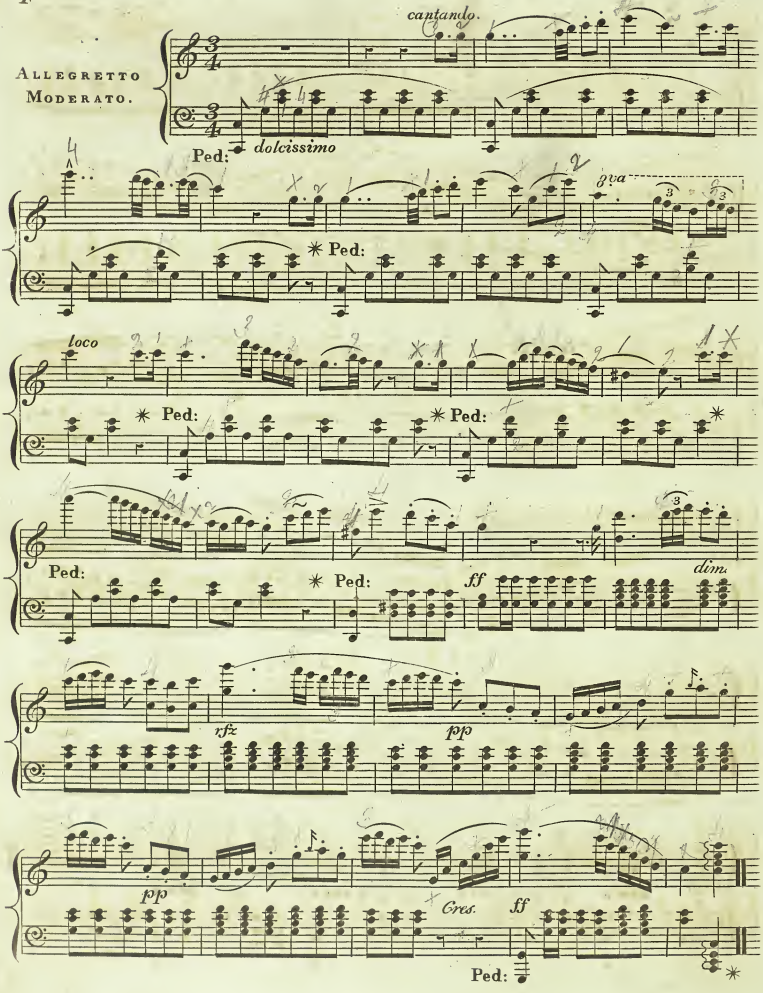
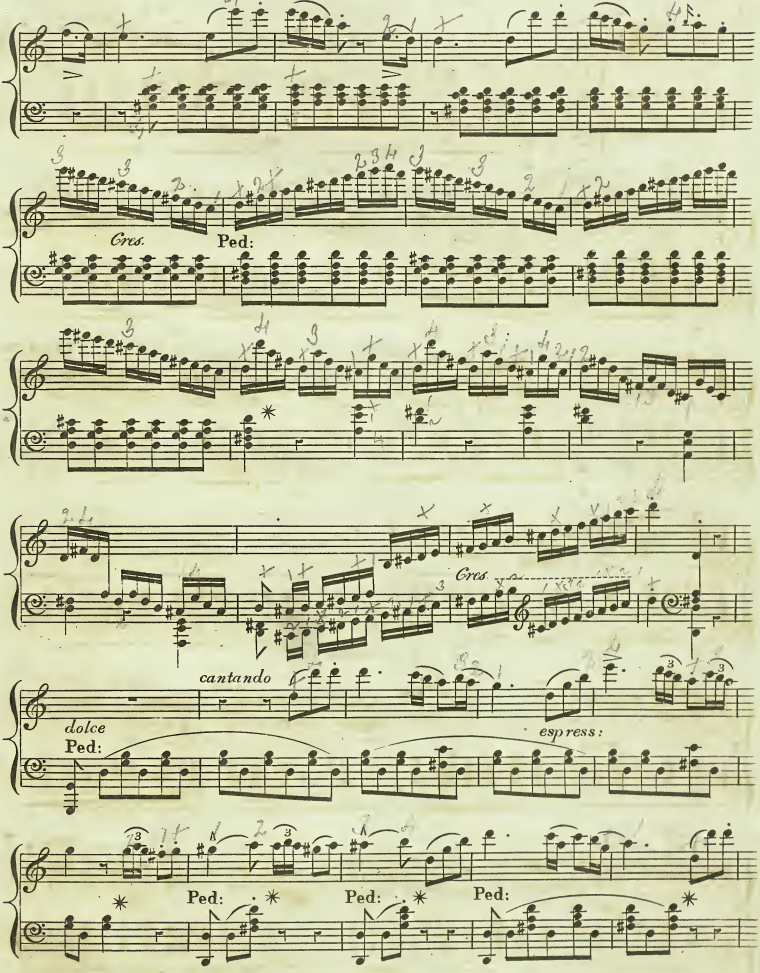



ppp
Cres.
dim. poco a
cre scen do
sfz
cre scen do
p
f


Allegretto Moderato.
cantando.
dolcissimo
Ped:
8va
loco
Ped:
Ped:
Ped:
Ped:
ff
dim.
rfz
pp
pp
Cres.
ff
Ped:


Cres.
Ped:
Cres.
cantando
dolce
Ped:
espress:
Ped:
Ped:
Ped:

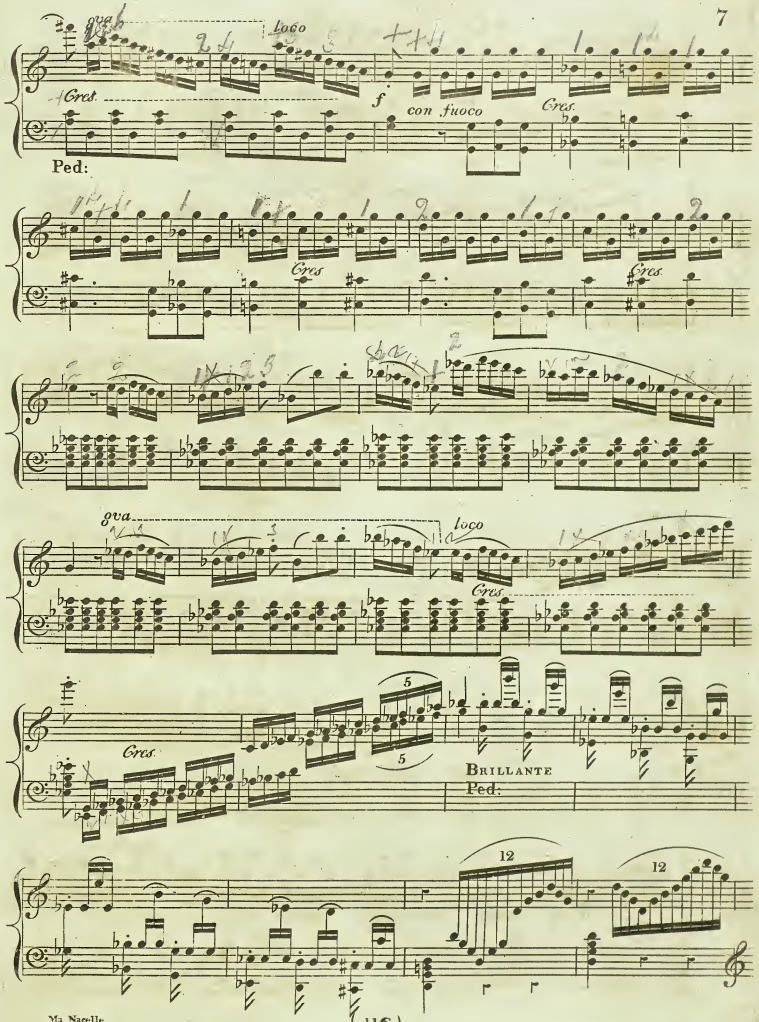
Ped: * Ped: espress * Cres.

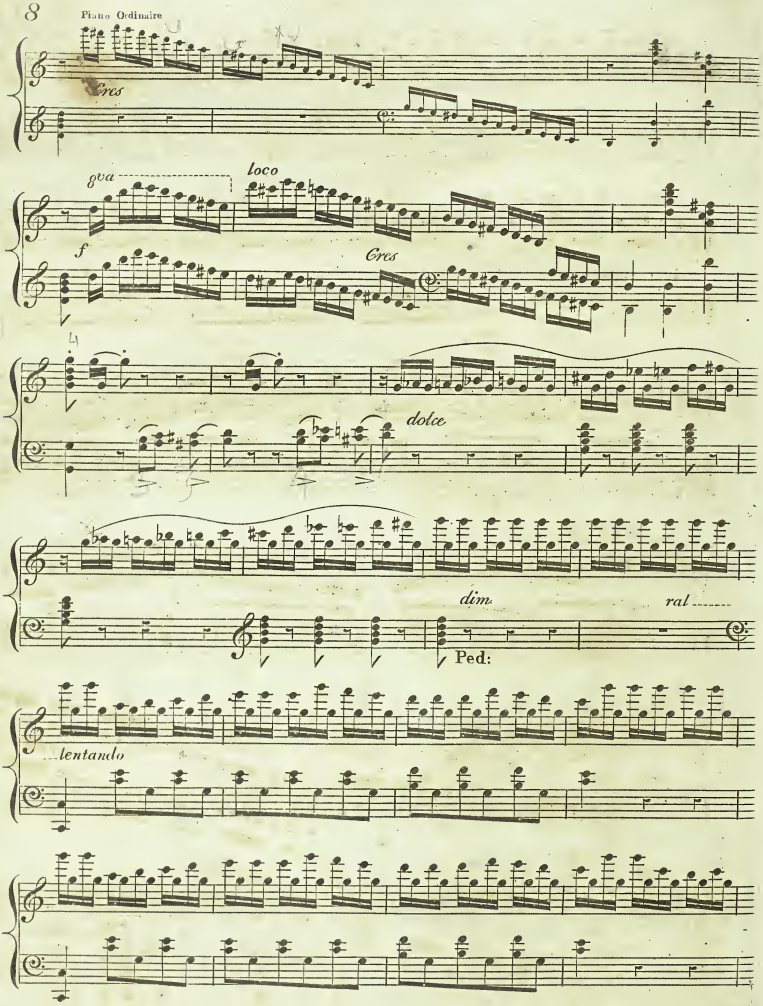
fp fp fp 8va

loco dolce

dim. Ped: * pp scherzo e delicatamente

8va loco pp


gva
loco
Cres.
f
con fuoco
Cres.
Ped:
Cres.
Cres.
gva
loco
Cres.
Cres.
5
5
Brillante
Ped.
12
12


Piano Ordinaire
Cres
8va
loco
f
Cres
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ral
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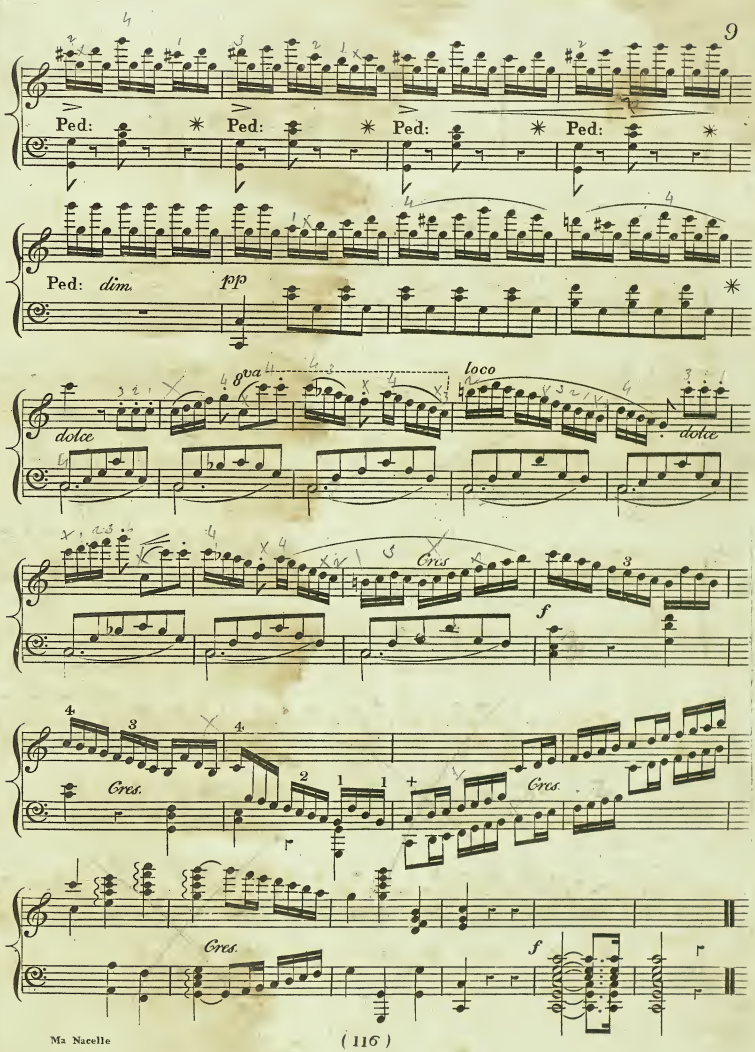
lentando


Ped:
Ped:
Ped:
Ped:
Ped: dim.
pp
8va
loco
dolce
dolce
Cres.
f
Cres.
Cres.
Cres.
f

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SECONDO

ANDANTINO PASTORALE

DUO

p

p

mf

p

6res - - scen - do

f

p

p

mf

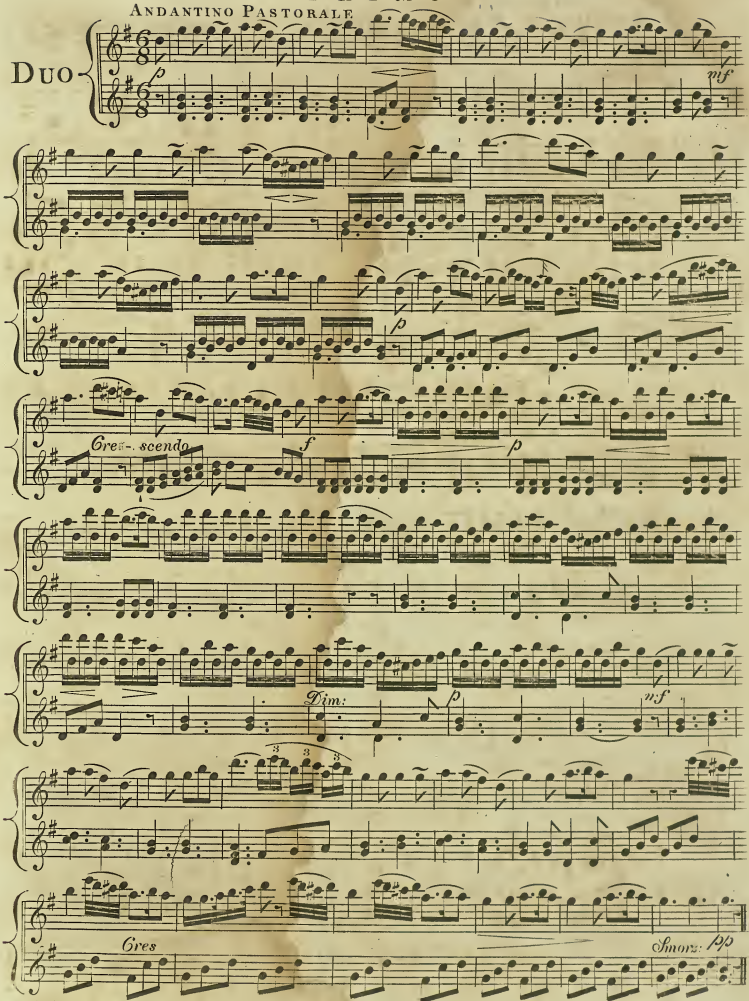
p

6res

Smorz:

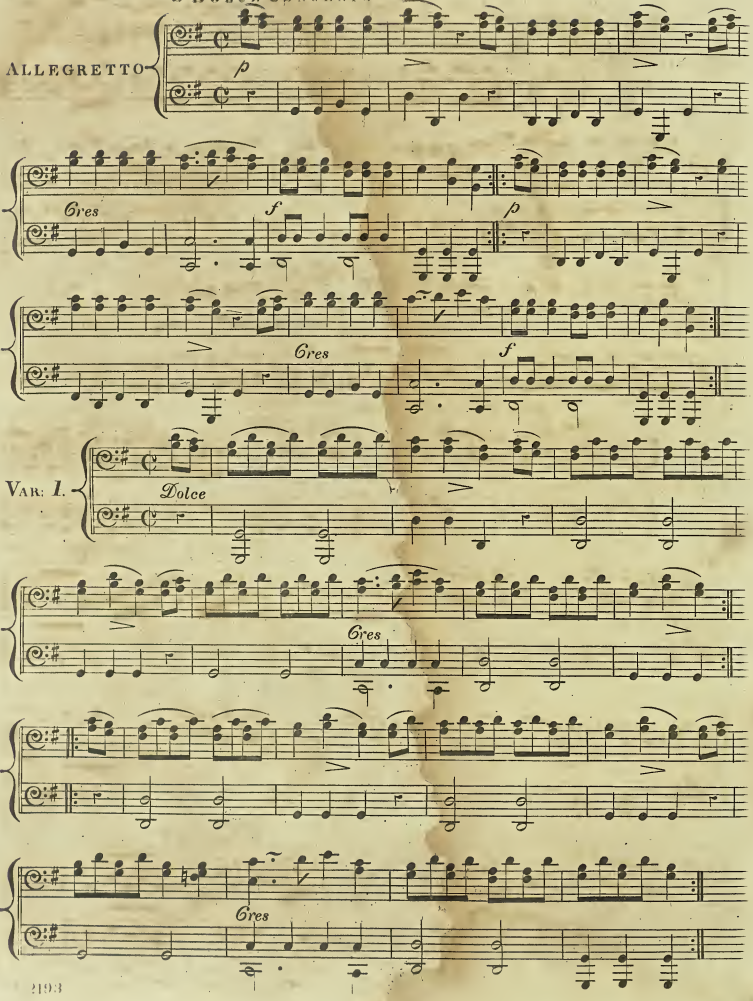
pp

ANDANTINO PASTORALE

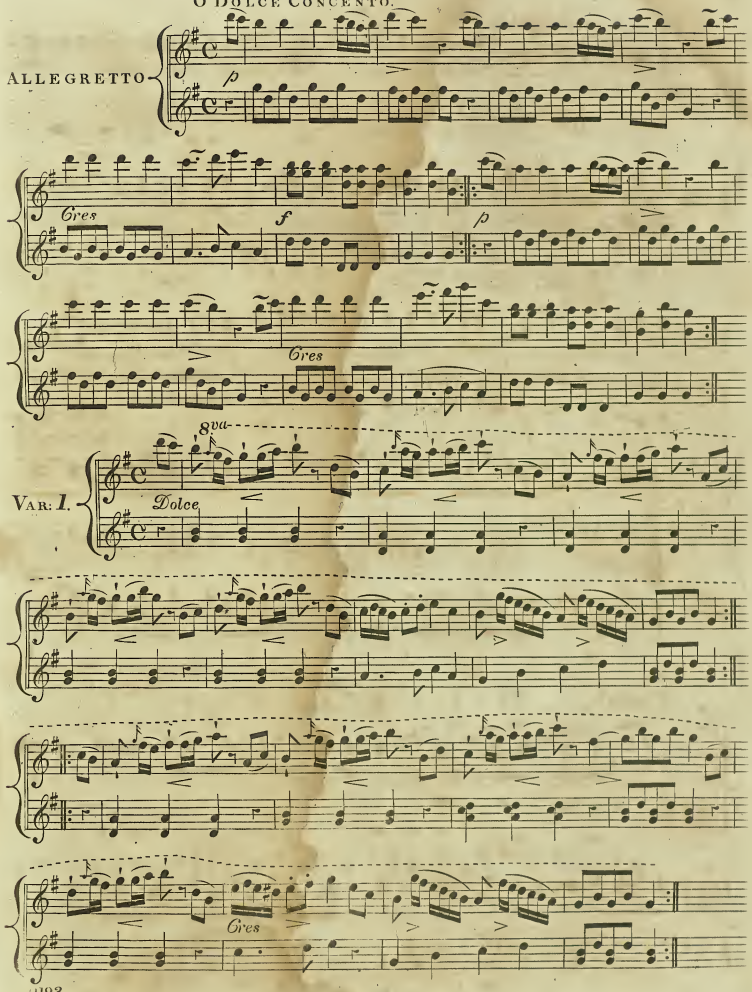


SECONDO

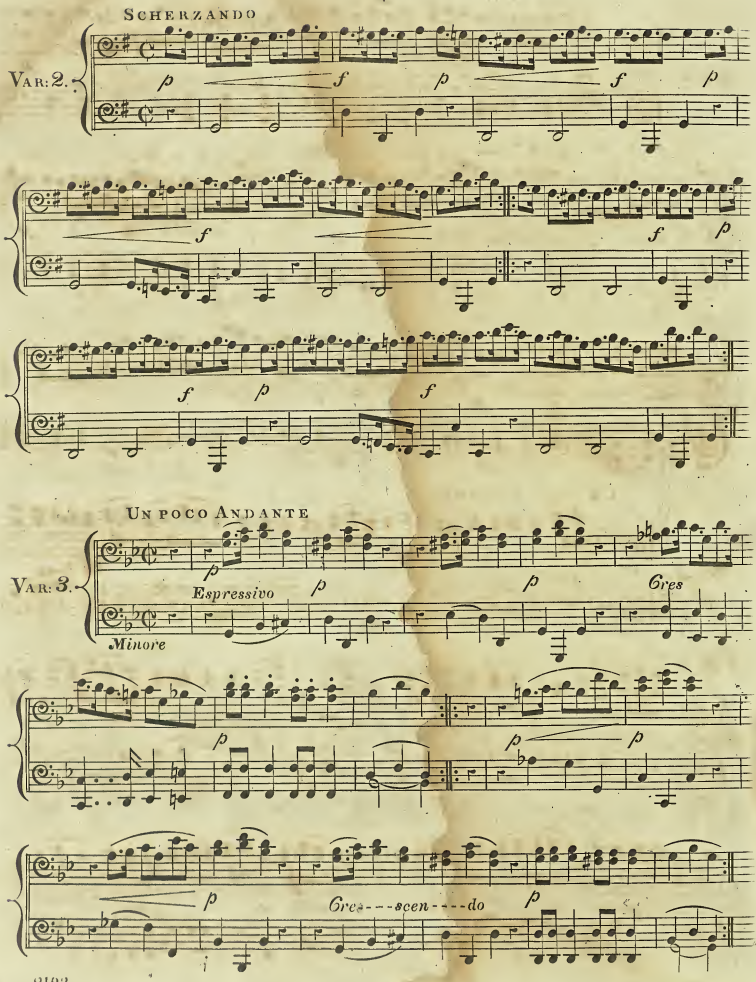
O Dolce Concento



O Dolce Concento.



SECONDO


Scherzando
Var: 2.
p
f
p
f
p
f
f
p
f
p
f
Un poco Andante
Var: 3.
p
Espressivo
p
p
6res
Minore
p
p
p
p
Cres---scen----do
p

SCHERZANDO

VAR. 2.

p *f* *p* *f* *p*

f *p* *f* *p*

f *p* *f*

UN POCO ANDANTE

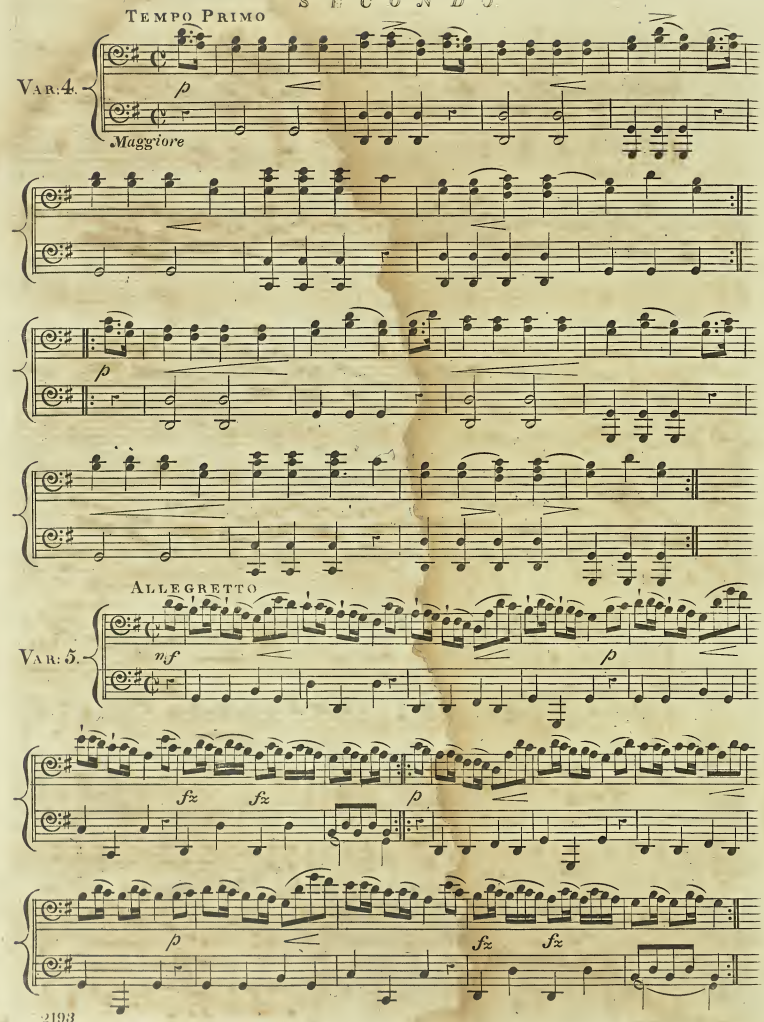
VAR: 3.

p. Espressivo *Cres*

Minore

p

Cre- - - - - scen- - - -do


Tempo Primo
Var: 4.
p
Maggiore
p
Allegretto
Var: 5.
mf
p
fz
fz
p
p
fz
fz

PRIMO

TEMPO PRIMO

8va

VAR: 4.

Maggiore

ALLEGRETTO

8va

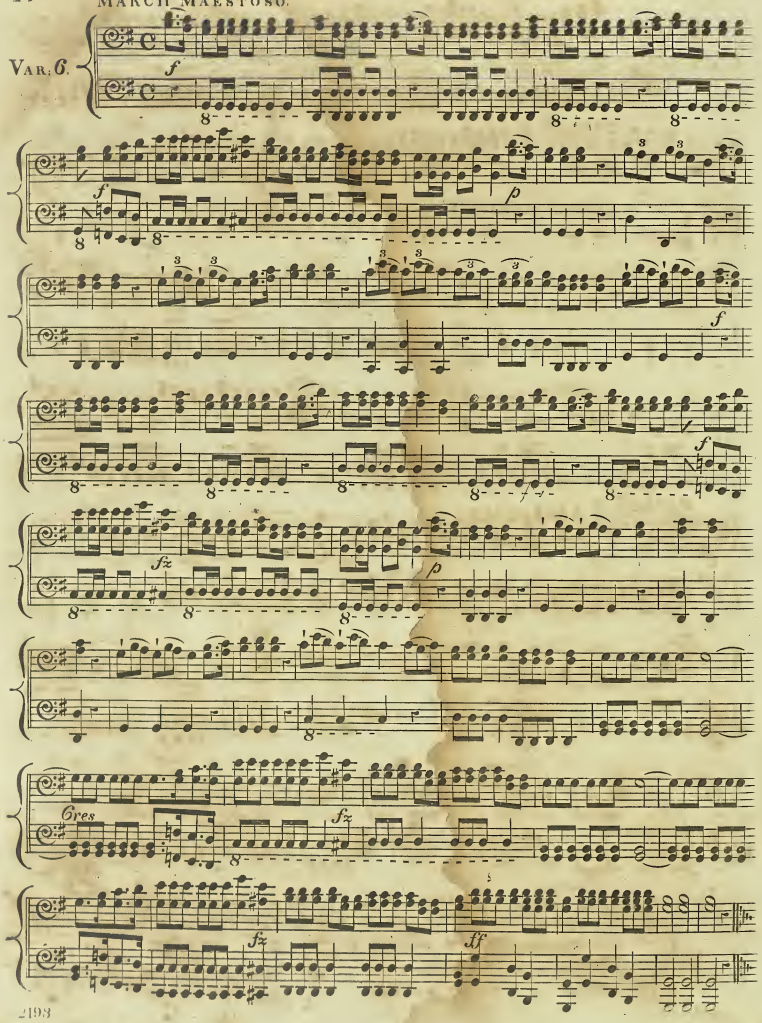
VAR: 5.

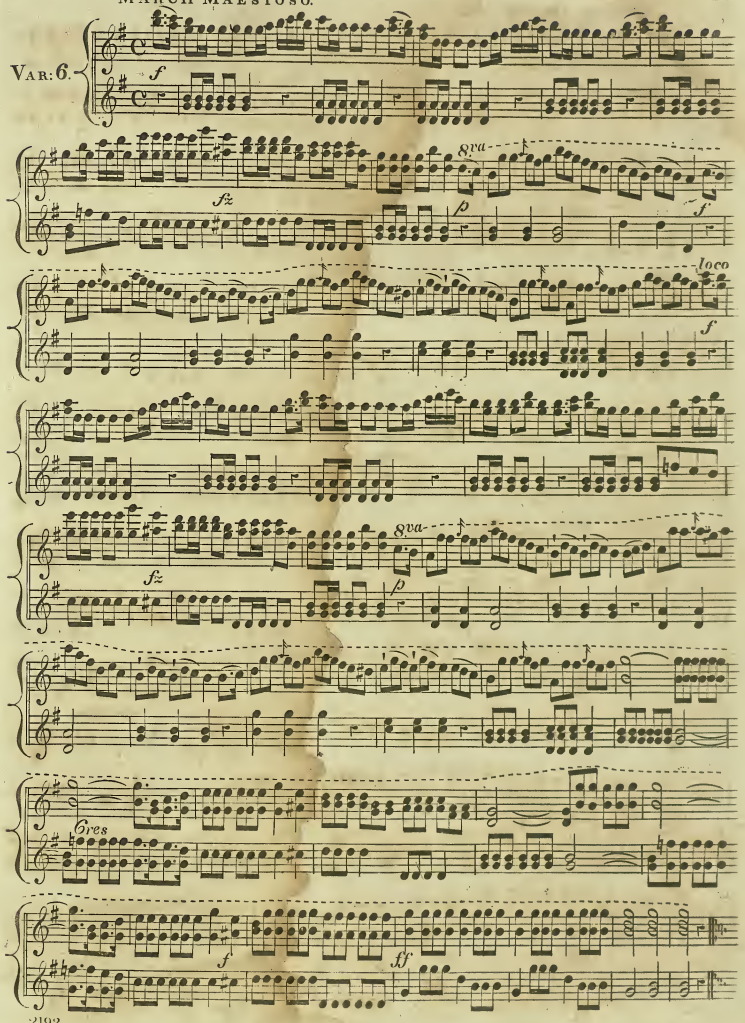
f

p

MARCH MAESTOSO.

VAR. 6.




VAR: 6.
f
fz
8va
p
f
loco
f
fz
8va
p
6res
f
ff

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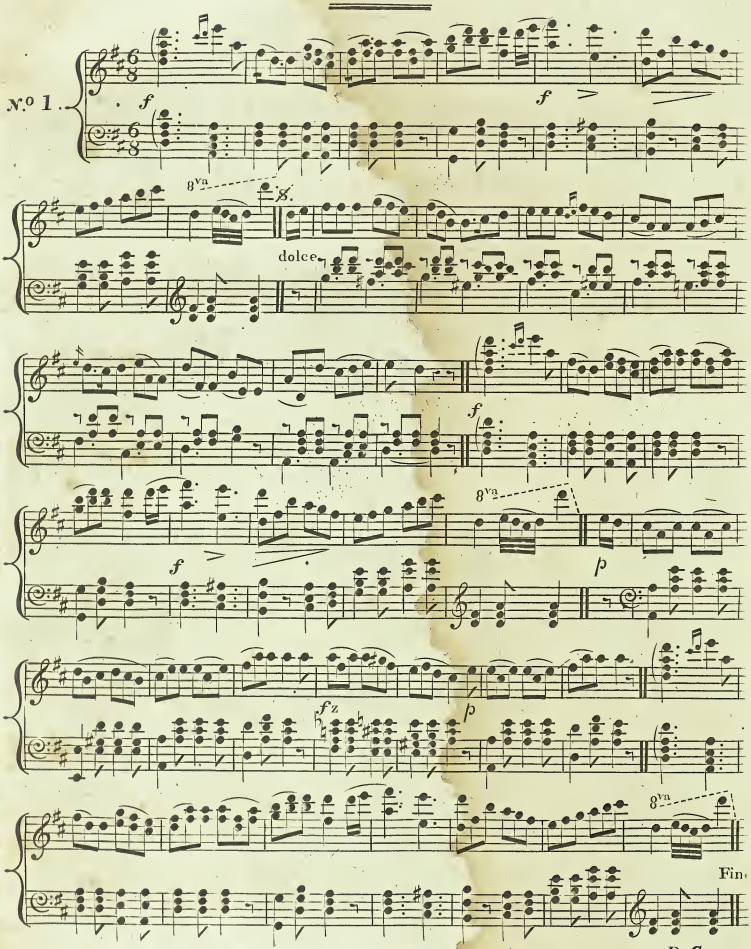
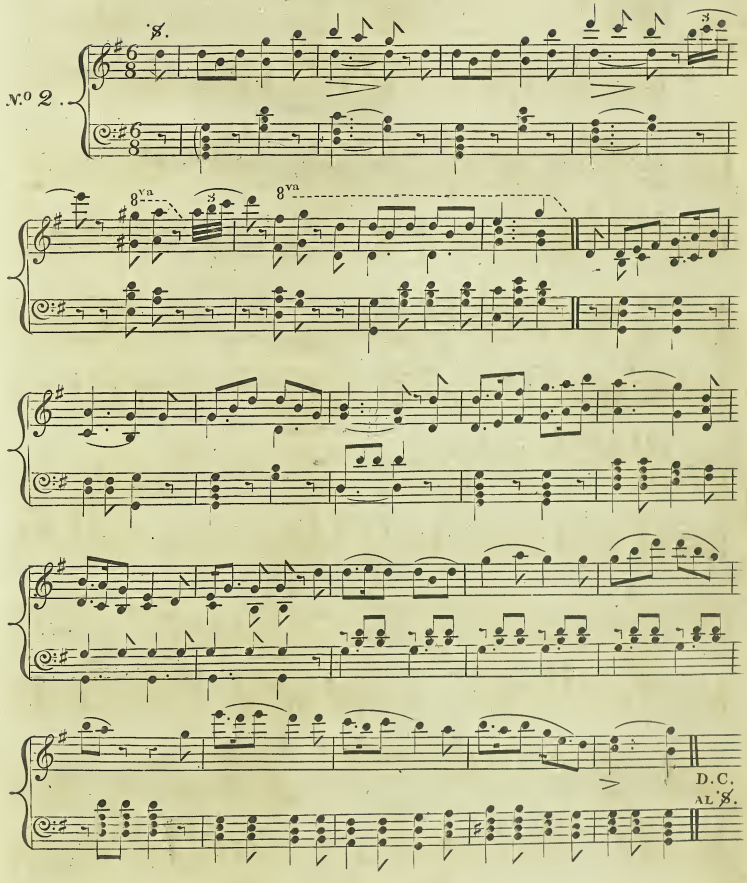
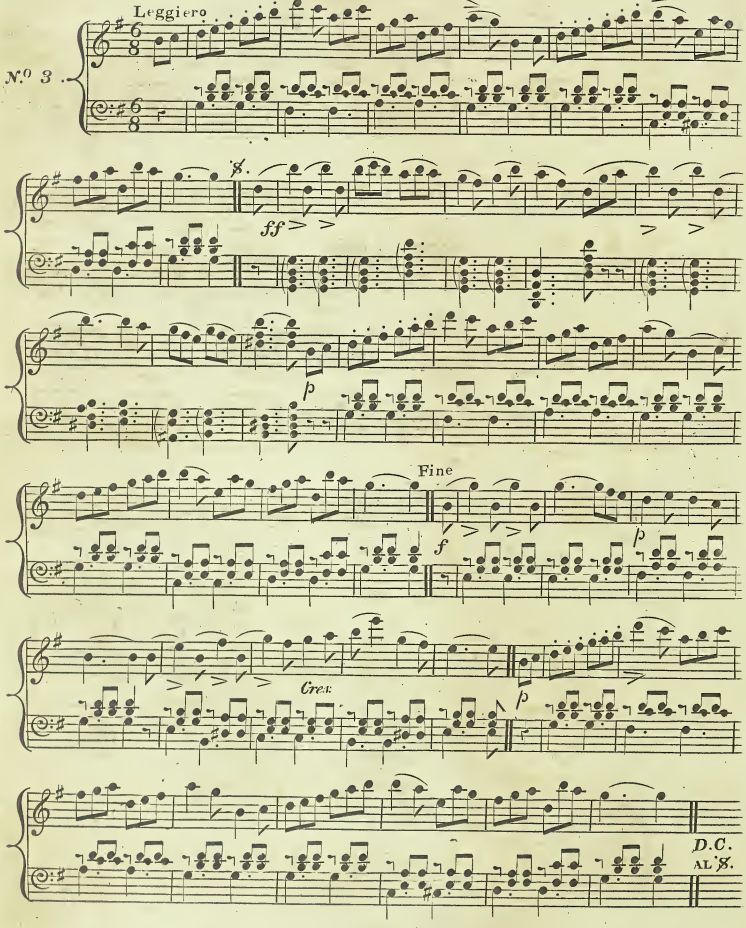

N.º 1.
f
f
8va
S.
dolce
f
8va
f
p
fz
p
8va
Fin.
D.C.
AL S.

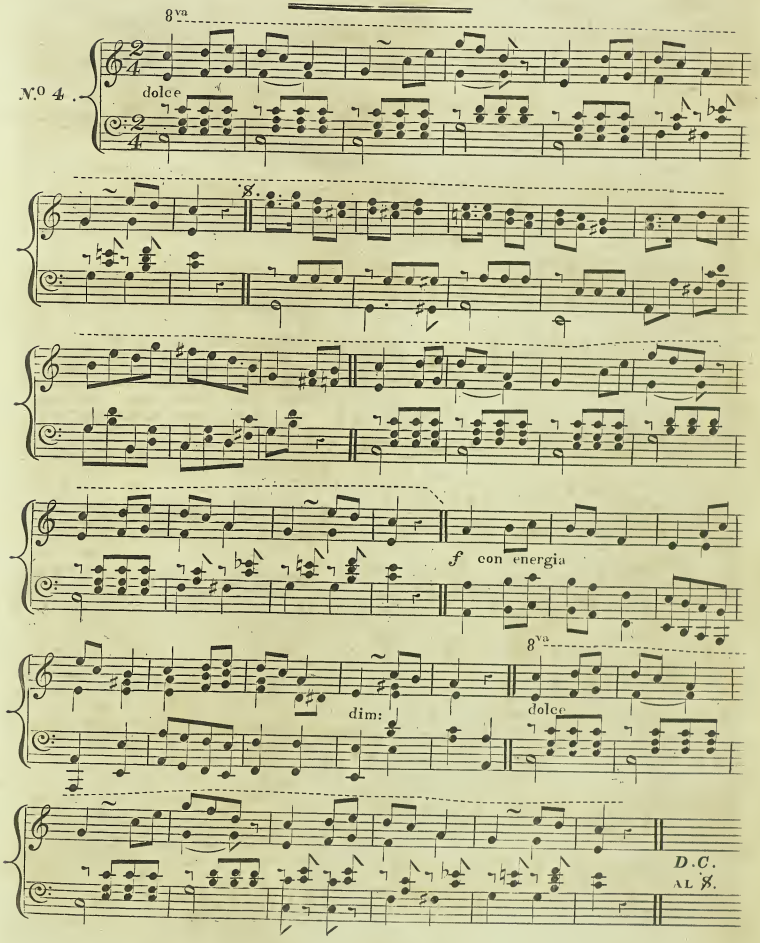
THE BLARNEY



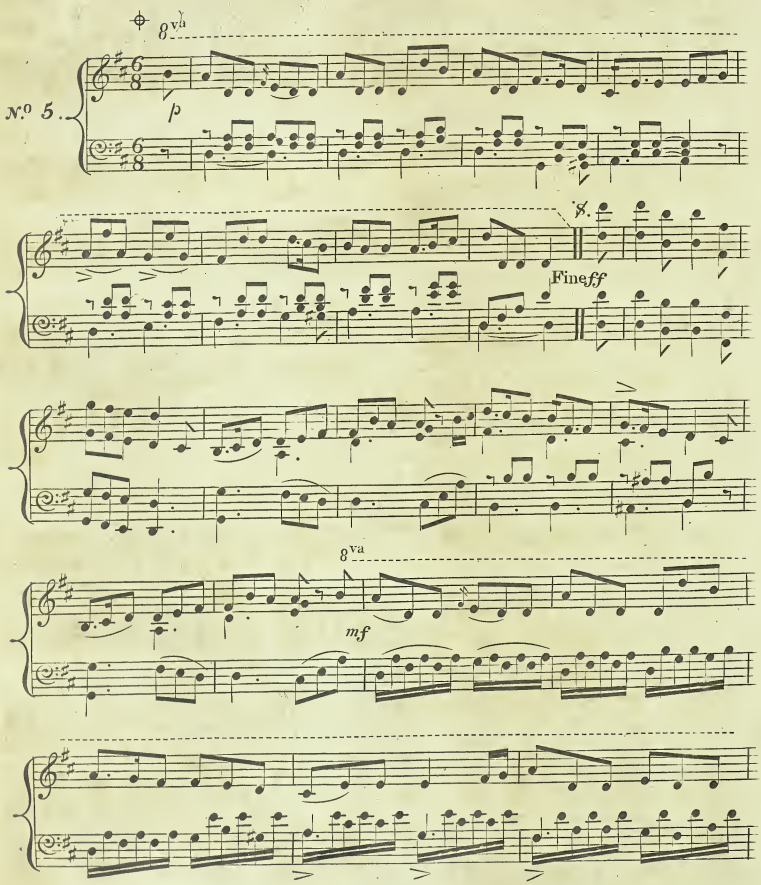
L'Eté

WHEN AND WHERE

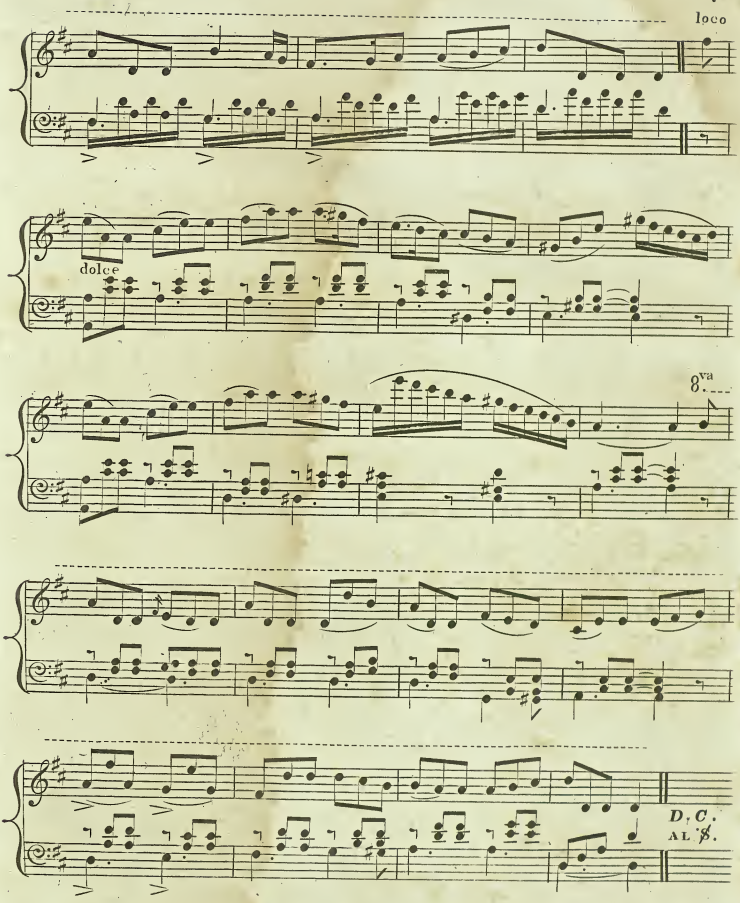



8va
N.o 4.
dolce
8.
f con energia
8va
dim:
dolce
D.C.
AL 8.

RORY O MORE



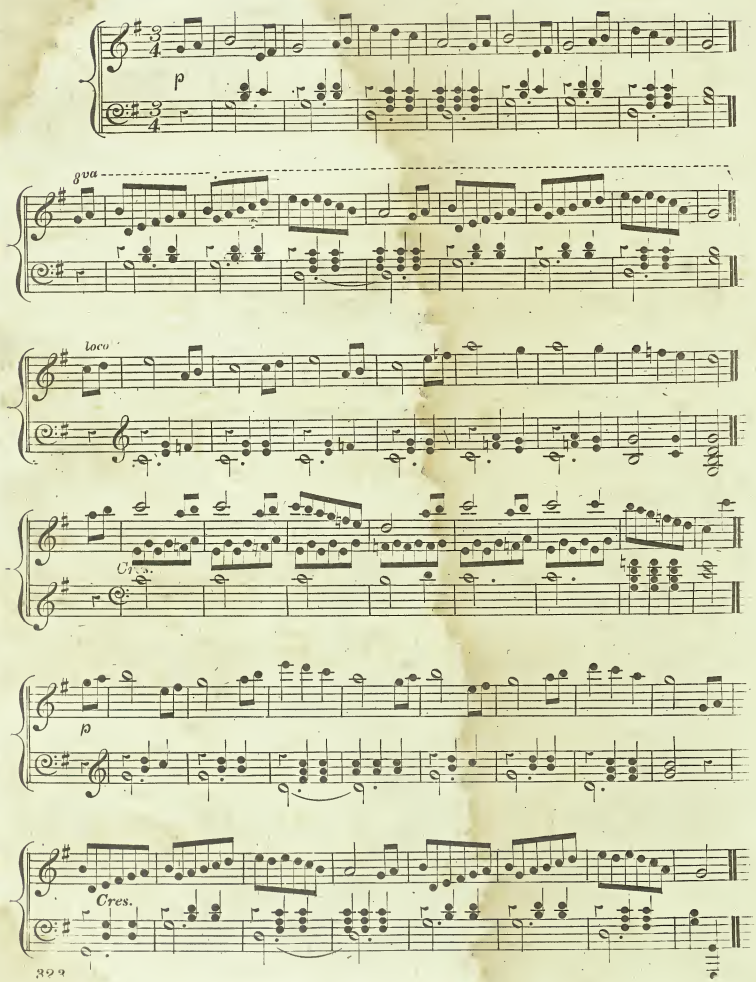
FINALE



Last time D.C. to ⊕.

DUBLIN WALTZ.

C. HART.



SIX RÉCRÉATIONS,

pour le

Piano Forte.

N° 1. CAVATINE DU PIRATE, DE BELLINI.
.... 2. AIR DE L'OPERA DES FÉES, D'AUBER.
.... 3. WALSE, DE GALEMBERG.
.... 4. AIR POLONAIS.
.... 5. ROMANCE, DE C.M. WEBER.
.... 6. LA FOLLE ROMANCE, PAR GRISARD.

Composés et Arrangés

par

FRÉDÉRIC BURGMÜLLER.

N° 1 Pr. 1/-

LONDON.

Published by BALLS & SON, 408, Oxford Street.

CAVATINE DU PIRATE.

N°. 1.

Bellini.

Allegro moderato

p Dolce

p

8va

sf

Piuf

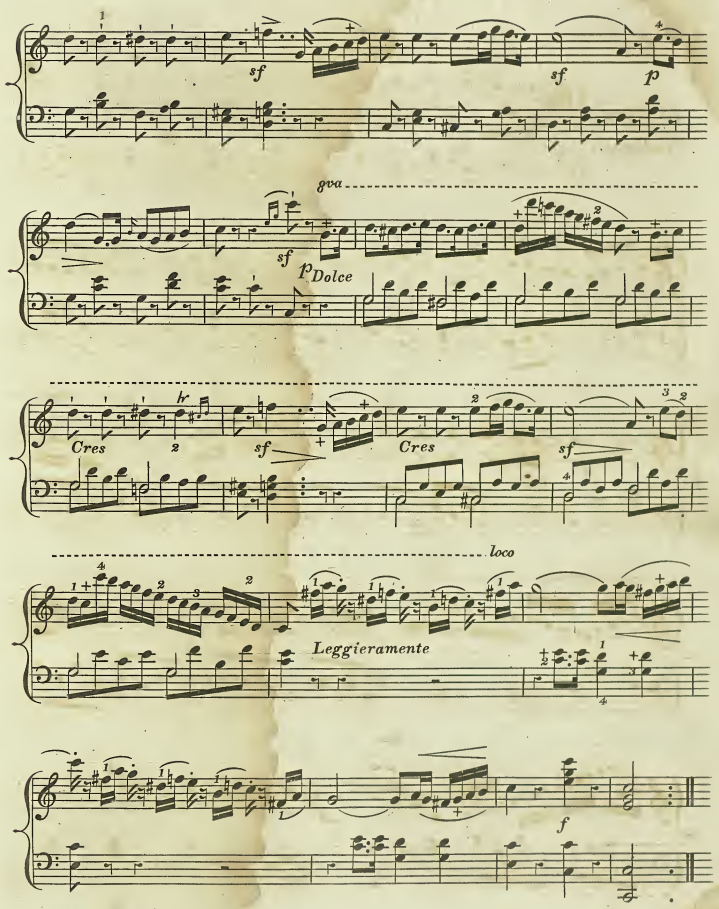
Cres

sf

loco

sf

p


sf
sf
p
8va
sf
p Dolce
Cres
sf
Cres
sf
loco
Leggieramente
f

THE POLACCA,

Se vergin vezzosa?

In

Bellini's GRAND Opera,

I PURITANI,

Arranged for the

Piano Forte,

AND DEDICATED TO

Lady Clifford Constable

By

HENRI HERZ.

Pat. Stationer. *Price 3s*

LONDON.

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and R. Mills 140, New Bond Street.

Paris, Troupenas. Milan, Ricordi. Mayence, Schott.

INTRODUCTION.

H. HERZ.

Metronome, ♩. = 66.

LARGHETTO CON ESPRESSIONE

f *p* *ped* *ped* *ped* *ped*

cresc: *dimin:* *ped* *ped*

cresc: *sf* *p* *ped* *ped*

sotto voce *p*

mf espress. *p* *mf* *p* *mf* *cres ed agitato* *p*

p dolce *semp: più dol.*

cres e ritenuto assaj.

sf p

Ped

sf p leggiero brillante.

sf

sempre dimin. e rallentando.

POLACCA.

(♩ = 116)

ALLEGRO MODERATO.

p tranquillo

p

ten:

p

ped ped

fp delicato slentando sf rall.o dimin: p

sf

In tempo.

p

mf

mf

cres - - - cen - - - do

f

p

ped

f

p

cresc.

sf

pp legato

rall.do poco a poco In tempo.

espress

p

p

ten:

p

ped * ped *

In tempo.

pp delicato slentando - - - - - - sf rallº dimin: p

sf

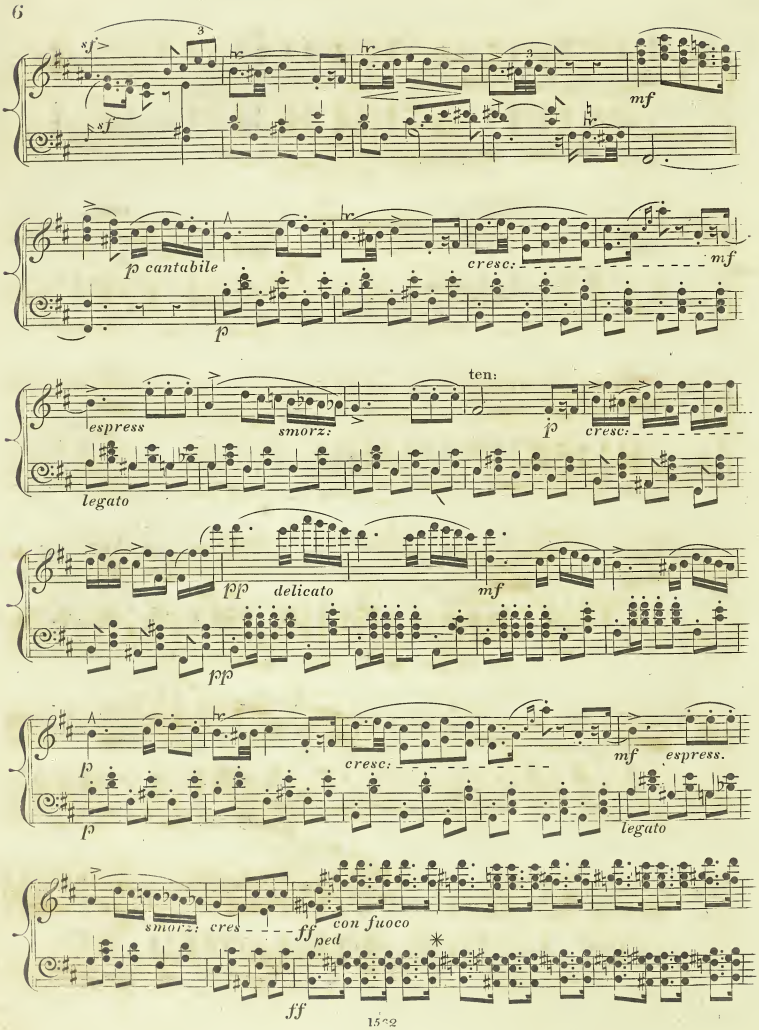
p

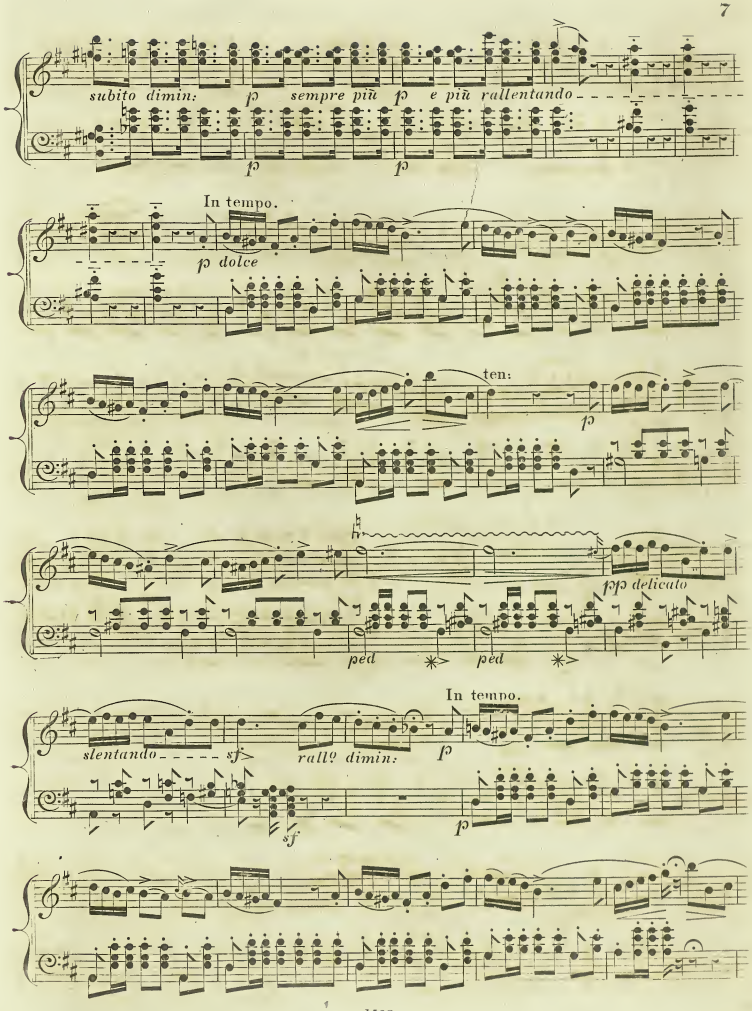
poco a poco cresc: - - - - - - - - - - - - - - f

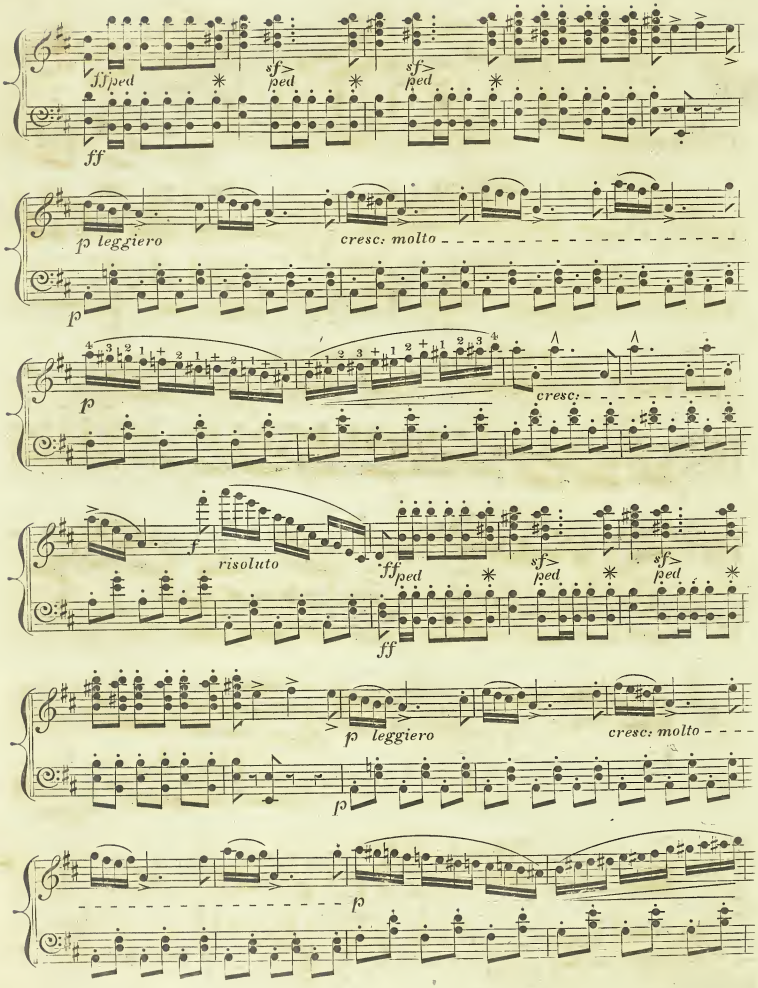
f

pp sf ped * sf

f


mf
p cantabile
cresc:
mf
p
ten:
espress
smorz:
p
cresc:
legato
ppp
delicato
mf
ppp
p
cresc:
mf
espress.
p
legato
smorz:
cres
ff
con fuoco
ped
ff


subito dimin:
p
sempre più
p
e più rallentando
p
p
In tempo.
p dolce
ten:
p
pp delicato
ped
ped
In tempo.
slentando
sf
rall.o dimin:
p
sf
p


ff ped
sf ped
sf ped
ff
p leggiero
cresc: molto
p
p
cresc:
f
risoluto
ff ped
sf ped
sf ped
ff
p leggiero
cresc: molto
p
p

cresc:

f risoluto

ped

cresc:

f brillante.

f

cresc:

8va

loco

più cresc:

8va

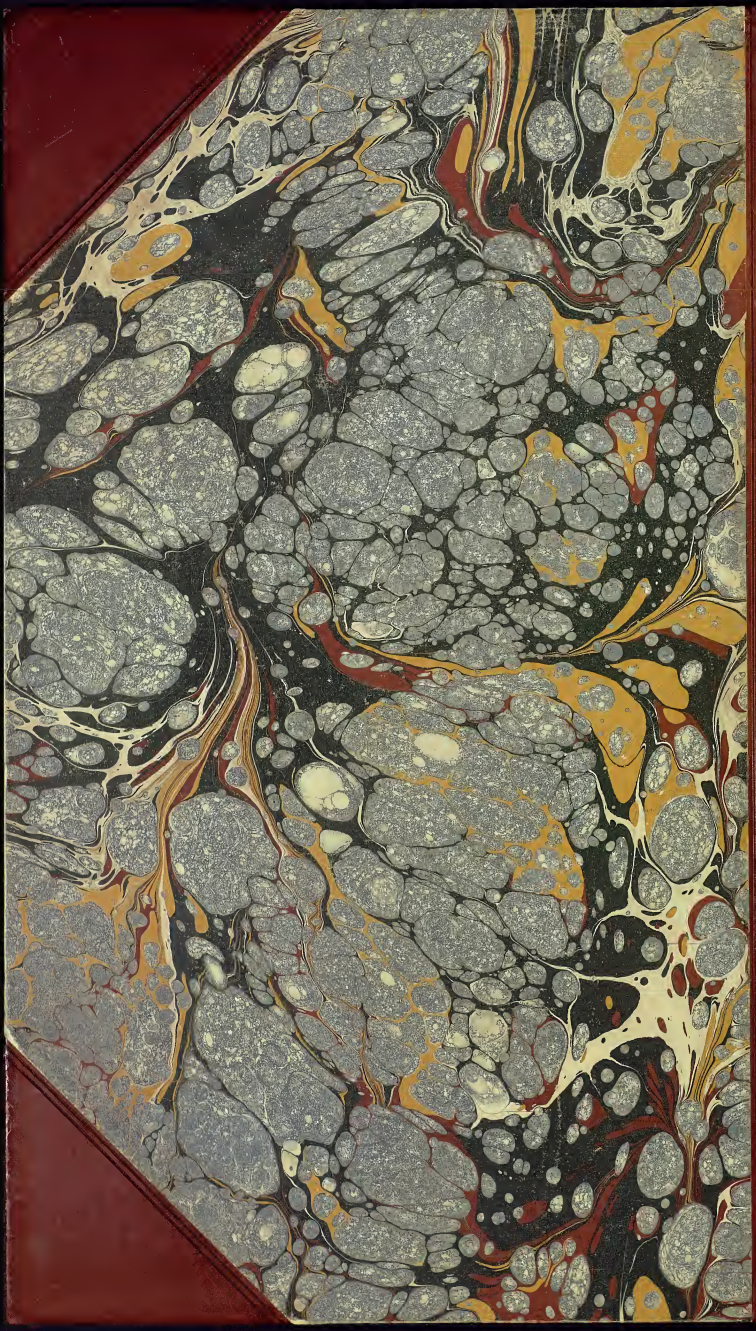
loco

ff

ped

ff

Fine.



MUSIC